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The  
Śilappadikāram

*By the same author*

HINDU ADMINISTRATIVE INSTITUTIONS

THE MAURYAN POLITY

SOME ASPECTS OF THE VĀYU PURĀṆA

THE MATSYA PURĀṆA

STUDIES IN TAMIL LITERATURE AND HISTORY (Second edition)

*The above published by the University of Madras*

BHĀRADVĀJASIKṢĀ (*Government Oriental Series, Poona, 1938*)





PATTINI DĒVĪ

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The  
Śilappadikāram  
*Ilaṅgō*

TRANSLATED  
WITH AN INTRODUCTION AND NOTES

BY

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*Lecturer in Indian History and Archaeology  
University of Madras*

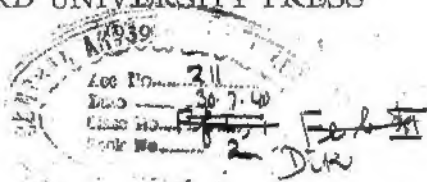
WITH A FOREWORD BY  
JULES BLOCH

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TO THE MEMORY OF  
PROFESSOR M. A. CANDETH  
AND  
PRINCIPAL REV. FR. F. BERTRAM, S.J.  
FOR THEIR ABIDING INTEREST IN AND LOVE OF  
SOUTH INDIAN CULTURE

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



## FOREWORD

I BELIEVE there is no need to introduce Mr V. R. Ramachandra Dikshitar to the public, which knows him already and favourably. If, however, I have accepted the honour of writing a foreword to the present book, it is to lay stress on its special character, and to plead for more works of a similar nature.

Its significance will clearly appear if we follow the progress of the author's researches. At the start, as a research scholar in history, Mr Dikshitar devoted his first studies to the old Hindu administrative institutions; his ambition was to give a synthetic survey of them, including the theories of Kauṭilya and the traditional law-books, and also the actual practices of the sovereigns. Here, of course, Aśoka comes into prominence. Mr Dikshitar in this connexion happily considers old Tamil institutions. But he finds this last-mentioned subject in itself worthy of further and deeper investigation; to quote Mr Dikshitar's own words, he 'felt more and more the need for an intrinsic study of the priceless literary treasures of Tamil'. Hence a set of essays which formed the basis of his useful book, *Studies in Tamil Literature and History* now in its second edition. Here general statements and hypotheses are not altogether lacking, and therefore the author does not completely escape from criticism. But, happily, facts and an analysis of contents find a large place, and there is a progressive disappearance of the historian behind the materials of history. In praising this book at the time, I regretted that instead of short notices of the contents, especially of the more archaic works, we were not also offered long or even complete translations. Now Mr Dikshitar himself has come to

that same necessary conclusion; the historian has resorted to the more difficult and often ungrateful, but also more beneficent, task of translation. Let the reader have the plainest possible access to the text; help him with all the needed current explanations, and reserve personal inductions for the introductory survey. This will be a boon not only to the student of history but also to the literary man and to everybody interested in Tamilian culture. And this means many people at a time when so much is being done, not only to assert India's culture before the world, but also to make India known to herself, and to show in their true light the various original civilizations which all together form Indian civilization.

Among them the Tamil country can boast of an antique and original culture. A picture of India, historical or literary, will not be complete if due importance is not attached to it; no more than a physical description of India will be complete if rocky Deccan and southern deltas or backwaters are omitted.

But how many are there who have access and are able to enjoy or usefully consult Tamil literary works, especially the older ones? It is a matter of common knowledge that only a few can do so even among those born in the Tamil country. On those few lies the responsibility of helping their compatriots to appreciate those works which are the particular glory and the inspiration of their country, and to give outsiders a faithful rendering of them.

Scholars themselves will be benefited by that work. Need I recall what progress in Sanskrit studies has been due to translations from Sanskrit into European languages, and primarily into English? And to those interested in furthering the cultural unity of India, need I recall that those periods of history when translations were most numerous were also periods of unification and progress?

This is my plea, and the reason why I have great pleasure in recommending this present new departure of a

historian. Let me also take advantage of this opportunity to mention that already in 1900 Prof. Julien Vinson, in his *Légendes Bouddhistes et D'Jams*, rendered into French the analysis given by Mahamahopachhyaya Swaminatha Aiyar of both the *Śilappadikaram* and the *Maṇimēkalai* and added his own full translation of three cantos of the former.

I could dilate longer on this and similar topics. Better do I invite readers to take advantage of this beautiful poem and treatise in its present garb, and compatriots of Mr Dikshitar to emulate him in translating fully as many old poems as possible, especially those of the Sangam, where there probably is still much to be discovered.

*Collège de France*  
*March 1939*

JULES BLOCH

<sup>1</sup> Cantos xvi-xviii, and also *paṇikam*.



## PREFACE

SOME time after the publication of my book *Studies in Tamil Literature and History*, in 1930 Mr F. J. Richards, formerly of the Indian Civil Service, wrote to me suggesting that I should undertake the writing of a handbook on the History of Tamil Literature. He also pointed out the desirability of publishing a series of critical editions of the Tamil classics with English translations and annotations. He wrote: 'I have no hesitation in pressing for English editions, for the reason that Tamil is almost a sealed book to all who are not Tamilians, and it is a pity that the rest of India does not realize the importance of the Tamil contribution to Indian culture. We can only be made to do so by publishing for a wider circle of readers, and English is the most handy medium for this publicity both in India and elsewhere.' This letter of Mr Richards induced me to undertake the rather stupendous task of attempting an almost literal translation of the most difficult of Tamil classics, the *Silappadikāram*.

The translation is based on Mahamahopadhyaya Dr V. Swaminatha Aiyar's Tamil edition of the *Silappadikāram*. I have to acknowledge my indebtedness to this scholarly and critical work of the Mahamahopadhyaya. I have also derived immense benefit from Rao Sahib Pundit M. Raghava Aiyangar whom I have had to consult frequently in the course of preparing this work. My thanks are also due to several colleagues in the departments of the University and other friends who have been of help to me in one way or another.

To Professor Jules Bloch I acknowledge my particular indebtedness for the Foreword he has written.

I must also express my gratitude to the Madras School-



book and Literature Society for their generous contribution towards the publication of the book.

I shall feel my labour amply rewarded if the book helps to spread Tamil culture in India and abroad.

V. R. RAMACHANDRA DIKSHITAR

*Madras*

*20 April 1939*

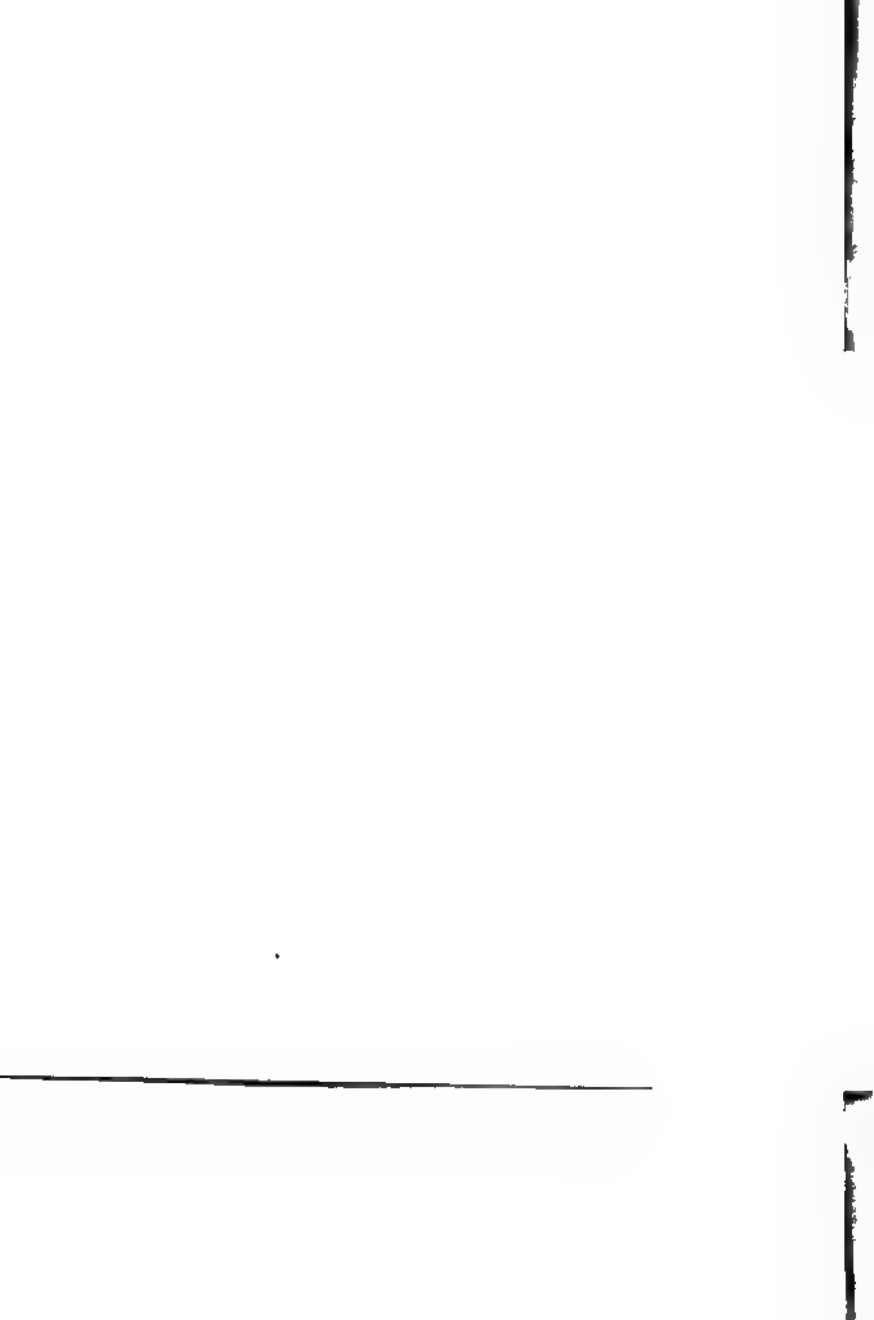
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# ERRATA

| Page |                         | for <i>Zeylanciu</i>   | read <i>Zeylanica</i> |
|------|-------------------------|------------------------|-----------------------|
| xv,  | line 10,                |                        |                       |
| „    | 104, line 17,           | „ <i>talikkol</i>      | „ <i>talikkol</i>     |
| „    | 117, note 2,            | „ <i>amperunkulu</i>   | „ <i>amperunkulu</i>  |
| „    | 176, line 2,            | „ <i>wth</i>           | „ <i>with</i>         |
| „    | 182, note 1, line 3,    | „ <i>inmplications</i> | „ <i>implications</i> |
| „    | 212, lines 8 and 9,     | „ <i>dis-trees</i>     | „ <i>dis-tress</i>    |
| „    | 222, line 25,           | „ <i>they</i>          | „ <i>thy</i>          |
| „    | 357, line 6 of the para | „ <i>astronimica!</i>  | „ <i>astronomical</i> |



## ABBREVIATIONS

|                     |  |
|---------------------|--|
| <i>Aham.</i>        | <i>Ahanāpūru</i>                                     |
| <i>Anc. Ind.</i>    | <i>Ancient India</i>                                 |
| <i>An. Rep. Ep.</i> | <i>Annual Report for Epigraphy</i>                   |
| <i>Ar. Śās</i>      | <i>Artha Śāstra</i>                                  |
| <i>A.S.I.</i>       | <i>Archaeological Survey of India</i>                |
| <i>Bhāga. pur.</i>  | <i>Bhāgavata purāṇa</i>                              |
| <i>C.A.</i>         | <i>Ceylon Antiquary</i>                              |
| <i>C.I.I.</i>       | <i>Corpus Inscriptionum Indicarum</i>                |
| <i>Ep. Ind.</i>     | <i>Epigraphia Indica</i>                             |
| <i>Ep. Z.</i>       | <i>Epigraphia Zeylandica</i>                         |
| <i>I.H.Q.</i>       | <i>Indian Historical Quarterly</i>                   |
| <i>Ind. Ant.</i>    | <i>Indian Antiquary</i>                              |
| <i>Jivaka</i>       | <i>Jivakacintāmaṇi</i>                               |
| <i>J.I.H.</i>       | <i>Journal of Indian History</i>                     |
| <i>J.O.R.</i>       | <i>Journal of Oriental Research</i>                  |
| <i>J.R.A.S.</i>     | <i>Journal of Royal Asiatic Society</i>              |
| <i>Kali.</i>        | <i>Kalittogai</i>                                    |
| <i>Kalinga.</i>     | <i>Kalingattuparaṇi</i>                              |
| <i>Maṇi.</i>        | <i>Maṇimēkalai</i>                                   |
| <i>M.A.S.C.</i>     | <i>Memors of Archaeological Survey of<br/>Ceylon</i> |
| <i>Mhb.</i>         | <i>Mahābhārata</i>                                   |
| <i>Padirru.</i>     | <i>Padirrupattu</i>                                  |
| <i>Puram.</i>       | <i>Puranānūru</i>                                    |
| <i>Pura. Venbā.</i> | <i>Purapporuḷvenbāmālai</i>                          |
| <i>Perumpāṇa.</i>   | <i>Perumpāṇārrupadaḥ</i>                             |
| <i>Raghu.</i>       | <i>Raghuvamśa</i>                                    |
| <i>Sila.</i>        | <i>Silappadikāram (Tamil Edition)</i>                |
| <i>S.I.I.</i>       | <i>South Indian Inscriptions</i>                     |
| <i>Tolk.</i>        | <i>Tolkāppiyam</i>                                   |
| <i>T.A.S.</i>       | <i>Travancore Archaeological Series</i>              |
| <i>Vis. pur.</i>    | <i>Vishṇu Purāṇa</i>                                 |
| <i>Z.I.I.</i>       | <i>Zeitschrift der Indologie und Iranistik</i>       |



## INTRODUCTION

### I

#### THE NAME

THE term *Silappadikāram* is made up of two words, *śilambu* and *adikāram*. Literally the title means 'the story that centres around a *śilambu* or anklet'. The hero and the heroine of the story, Kōvalaṅ and Kaṇṇaki, set out for Madura to dispose of a *śilambu* and thereby raise the capital needed to pursue a trade. In the bazaar street of Madura Kōvalaṅ meets the state goldsmith. The state goldsmith who has stolen the queen's anklet (similar to that in Kōvalaṅ's hand) reports to the king that he has found the thief. The king blindly believes the goldsmith and has poor Kōvalaṅ executed. The heroine proves to the king her husband's innocence by breaking open her other anklet and showing that the contents of her anklets are different from those of the queen. The Pāṇḍyan king dies of grief on realizing his blunder in having ordered the execution of Kōvalaṅ without proper investigation. Kaṇṇaki destroys the city of Madura by fire to avenge the execution of her husband, and is finally proclaimed the goddess of chastity. As the story thus centres round the *śilambu*, it can appropriately be named the Epic of the Anklet.

One among the five *perumkāppiyams* (*mahākāvyas* of Sanskrit literature), the *Silappadikāram* may come under the category of *totamilaicceyyul* and in it we find *iyaḷ*, *iśai*, and *nāṭakam* as its chief characteristics. *Iyaḷ*, *iśai*, and *nāṭakam* mean, respectively, Literary Tamil, Music, and the Drama. There will be no two opinions about the excellence of the literary Tamil of the epic; and as regards the other two characteristics, *iśai* and *nāṭakam*, the



work may be described as a model of ancient Tamil musical and dramatic composition. A wealth of material is found scattered throughout the work. One is struck with wonder at the *śaiṣṭṭaṭṭu* or the lyric songs in which the author not infrequently indulges. The songs of Kōvalan and Mādavi on the seaside (*kāṇalvar*) are full of lyric charm. Equally charming are the songs sung in honour of the deity at the Aiyaiṅkōṭṭam, the songs of the *āycciyar* (cowherdresses) in their *kuravaikkūttu*, and the songs of the hill-women in honour of Murugaṇ (Subrahmaṇya).

Though *iyal* and *śai* are prominent in the pages of the work, the epic contains positive elements which go to make up a dramatic composition, with the result that it can also be styled, appropriately, a *nāṭakakkāppiyam*. Adopting the modern terminology for the classification of dramatic literature, we may say that this epic is a tragic-comedy. The tragic elements preponderate in the story. The separation of Kaṇṇaki from her husband, her ominous dream, the equally fearful dream of Kōvalan, the journey of the couple through wild forests, the unjust execution of Kōvalan, and Kaṇṇaki's inconsolable distress, the Pāṇḍyan's great grief at the injustice perpetrated by him, the plucking out by Kaṇṇaki of one of her breasts, the burning of the city, the death of the Pāṇḍyan king and queen, are all tragic elements in the story. Notwithstanding these tragic elements which evoke the reader's sympathy and tears, the ending is happy. Both the wronged persons attain Heaven in a celestial car surrounded and celebrated by gods.

#### THE FORM

The form adopted is that of the *kāvya* or *kāppiyam* of Tamil literature. There are excellent descriptions of rivers like the Vagai and the Kāvēri, of cities like Puhār and Madura, of forms of dancing like the *kuravaikkūttu*, of gods like Viṣṇu, of wild forests, of the celebration of

marriages, etc., all affording data for reconstructing the ancient Tamil social life. Iṅgō-Aḍigaḷ himself calls the work in his preface (*padikam*) *pāṭṭuḍaicecēyṉuḷ* or *uraiyidaṇṇiṭṭa pāṭṭuḍaicecēyṉuḷ*. This Tamil phrase is a free rendering of the Sanskrit term *campu*. Compositions like this contain at frequent intervals *uraippāṭṭu* (rhetorical prose). A good example of *campu* literature in Tamil is the *Bāratam* of Perumḷēvaṇār.

## II

## THE STORY

In the fifties of the second century A.D. there lived in the city of Puhār, which was the capital city of the great Karikālaccōḷaṅ, two merchant princes who had respectively a son and a daughter. The son went by the name of Kōvalaṅ, and the daughter by that of Kaṇṇaki. At their respective ages of sixteen and twelve, their parents had them married according to the fire-rites prescribed in Vēdic literature. Soon a separate establishment was set up for them and the young couple spent some time together happily. One day when Kōvalaṅ was passing through the busy streets of Puhār, he happened to cast his eyes upon Mādavi, a charming courtesan of the city, who had just won her laurels from the king of the land. Kōvalaṅ having fallen in love with her, left his home and lived with the courtesan until he had wasted upon her the whole of his wealth. There then came the festival sacred to Indra, the God of Heaven. All Puhār celebrated it with pomp and splendour. The lovers spent their evenings in the park on the seashore entertaining themselves with music. A song of Mādavi made Kōvalaṅ suspect that she had thoughts of another lover. This caused a change in his feelings towards her. With wounded pride he left her as he intended, for good. He came home and opened his heart to his sorrow-stricken wife,

He explained the circumstances he was in, and told her of his resolution to leave the city for Madura to earn his livelihood. Kaṇṇaki who was a strict observer of the rules laid down for chaste wives, and who practised them to their very letter, welcomed the suggestion, and sought permission to follow him wherever he might go. He spoke to her of the difficulties of traversing on foot forest belts and mountain-tracts full of wild animals and haunted by evil spirits bent on mischief. All this could not persuade her to stay at home. Her only desire was to share his weal and woe, and he finally assented to her earnest wish.

With Kaṇṇaki, whose only remaining jewels were the pair of anklets, he set out for Madura early before day-break so that no one might come to know of their whereabouts. His idea was to dispose of a *śilambu* in the bazaar at Madura, and with the capital raised thereby to set up some business. Kōvalaṇ and Kaṇṇaki passed along the northern bank of the Kāvēri towards the west and reached a grove. Here they met Kavundi, the celebrated woman ascetic doing penance, and bowed to her. She offered to accompany them and show them the right path to Madura and they gladly accepted her kind offer. All the three crossed over to the southern bank of the Kāvēri by boat and reached Uṇaiyūr, the other capital of the Cōla kingdom.

Having stayed a day there, the three proceeded towards Madura. On the way Kōvalaṇ met a certain Kauśikaṇ who was bringing a message of regret from Mādavi to Kōvalaṇ. Kauśikaṇ communicated to Kōvalaṇ Mādavi's protestations of her love for him. But Kōvalaṇ sent the messenger to his own parents and asked him to deliver the same letter to them so that they might be relieved of their poignant distress at his secret departure. Passing on, the couple and Kavundi reached the river Vaigai and crossing it by boat, they reached the outskirts

of the city of Madura. Here they came upon Mādari, a cowherdess of the city, to whom Kavundi introduced Kōvalaṅ and Kaṇṇaki. She was requested to accommodate them until Kōvalaṅ was able to stand on his own legs. To this Mādari agreed, and the couple repaired to her cottage. Kavundi chose to stay outside the city discussing questions of religion and philosophy with sages residing there.

Mādari left Kaṇṇaki in the company of her daughter Aiyai. Helped by Aiyai, Kaṇṇaki prepared dinner for herself and her husband of which the couple partook. Kōvalaṅ then took one of her anklets and went towards the bazaar to sell it. It was an inauspicious hour when he started, but of this he was not aware. In the bazaar he met the state goldsmith to whom he showed the anklet and offered to sell it for a fair price.

This goldsmith, who had stolen the queen's anklet sometime before, thought it a good opportunity to accuse Kōvalaṅ of the theft of the queen's jewel and proclaim himself innocent. He therefore readily consented to Kōvalaṅ's proposal, and leaving him in his cottage, went post-haste to the palace, informed the king that he had found out the thief who had stolen the queen's anklet, and handed it over to the king. Without bestowing a moment's thought on the matter, the king ordered his executioners to behead the thief. Followed by the goldsmith, the executioners came to the cottage where Kōvalaṅ was. Moved by his innocent looks they hesitated at first to carry out the king's order, until the goldsmith treated them to a lecture on the theory and practice of thieving. Thereupon one among the party of executioners, more cruel than his companions, beheaded Kōvalaṅ.

In the meantime Mādari, who noticed evil omens portending danger, arranged for a *kuravaiḥkūttu* in honour of Viṣṇu and Piṅgai. The *kūttu* being over, Mādari went to

the river for her bath. There she heard people talking about the slaughter of the innocent Kōvalaṅ. She shook with fear, ran home and informed her kith and kin. Noticing the sorrow-stricken faces, and hence feeling uneasy, Kaṇṇaki asked them to give her news of her husband. Though none of them had the heart to break the shocking news, her persistence made one of them yield to her repeated entreaties. The rude shock, and the agony which she could hardly endure distracted her. She raved like a mad woman, fell down on the earth, rose up and sobbed aloud in anguish. Though it was late in the night she went to the bazaar to have a look at her husband. She found him in a pool of blood gushing out of his wounds. Her grief knew no bounds. She cried till she seemed to see Kōvalaṅ rise up to go to Heaven saying to her 'Stay here'.

She could no longer endure the wrong done to her innocent husband. All her grief was now turned into anger against the king. She went to the palace and demanded proper justice at his hands. She narrated her case, proved by her other anklet how the one supposed to have been stolen by Kōvalaṅ was hers and not the queen's, and showed how the goldsmith had deceived him. At this the just and repentant king fell into a swoon which ended in his death. It was no consolation to poor Kaṇṇaki whose innocent husband had been irretrievably wronged. She plucked out her left breast and threw it over the city cursing that the city be consumed by flames. The god of fire brought destruction to all except the Brahman sages, cows, chaste women, children and the aged. The guardian deity of Madura at this time presented herself before Kaṇṇaki and narrated to her how in his previous birth Kōvalaṅ was Barantaṅ, in the service of Vasu, king of Singapura, who had killed an innocent merchant, Sangamaṅ by name, suspecting him to be a spy, and that was why he now had this fate.

Asked as to Kāṇṇaki's future, the deity replied that on the fourteenth day from that hour she would go to Heaven invited by her husband in a celestial car.

Kāṇṇaki thereupon left Madura and proceeding west to the Malaināḍu reached Murugavēl-kunṅam (the hill sacred to Muruga) which she ascended. There she stood under the shade of a *vēṅṅi* tree to the wonder of the people of the place, most of whom were Kuṛavas. When every one of them was looking at her, Kāṇṇaki left the place in the celestial car for Heaven. This they reported to Senguttuvan, their king. The poet Sāttanār, who was there, narrated the events that had happened in Madura. The queen desired that a temple should be set up in honour of Kāṇṇaki. Senguttuvan who had been thinking for a long time of leading a military expedition to the north to subdue the refractory chieftains there, resolved to secure a block of stone from the Himalayas to carve out an image of the Pattinikkaḍavuḷ as they called her. So he started on his northern expedition through the Nilgiris.

In the meantime there was a famine in the Pāṇḍyan kingdom due to continuous drought. Ilamjeliyan, the Pāṇḍyan at Koṛkai, offered a sacrifice of 1,000 goldsmiths to the Pattinikkaḍavuḷ, and the country had plentiful showers of rain. Hearing this, the kings of Kongu-maṇḍalam, of Ceylon, and of Uṛaiyūr dedicated temples to Kāṇṇaki and instituted daily worship and festivals. At this time, it may be noted, Gaḇabāhu was the king of Ceylon and Perunaṛkiḷḷi was the Cōḷa king at Uṛaiyur.

After defeating the northern kings Kaṇaka and Vijaya Senguttuvan brought a stone from the Himalayas and after bathing it in the Ganges returned home. A temple was consecrated to the Pattinikkaḍavuḷ and was endowed for daily worship. The consecration ceremony was attended by eminent kings including those of Mālva and Ceylon. After this, on the advice of the Brahman Māḍalaṇ, the king engaged himself in the performance of Yajñas or

Vēdic sacrifices and spent the evening of his life in peace and prayer.

### III

#### ITS PLACE IN THE ŚANGAM WORKS

To find a way out of the tangled forest of South Indian chronology is a very intricate task. This is especially true of the Śangam works. The question of the dates of the Śangam works has been discussed.<sup>1</sup> Roughly speaking the Śangam epoch may be assigned to a period commencing with the fifth century B.C. and ending with the fourth century A.D. The *Śilappadikāram* belongs to this epoch and is an accredited Śangam work, as is also the other work of that class, the *Maṇimēkalai*. Both these belong to the category of the great Epics (*mahākāvyas*) of which five are distinguished. These twin epics, the *Śilappadikāram* and the *Maṇimēkalai*, can be likened in certain respects to the *Rāmāyaṇa* and the *Mahābhārata*, and are invaluable sources for re-constructing the history of the ancient Tamil land.

The date of the classic deserves an independent examination. This epic, which is very ancient in age, is quoted as an authority even by ancient commentators like the commentator of the *Iraiyaṇar Ahapporu* and Uraiyā-śiriyar (Ilampūraṇar). In the use of choice words and terseness of expression the book is unrivalled. Yet the style is simple though polished. Ornate in expression, it has also grace and simplicity. It has already been mentioned that this epic is a treatise on the threefold classification of the Tamil language — Literary Tamil, Music and the Drama. Beginning with the drama, we have *uraippāṭṭu* or rhetorical prose compositions. The varied forms of musical composition such as *kāṇalvāri* (sea-song), *vēṭṭuvavāri* (hill-song), *āṇṇuvāri* (river-song),

<sup>1</sup> V. R. R. Dikshitar, *Studies in Tamil Literature and History*, and ed., 1936.

*ūṣalvārī* (song to accompany swinging), and *kandukavārī* (song sung by girls while playing with balls) are worthy of note in the pages of the work. The distinguishing traits of the literary Tamil—*veṇḇā* and *ahavarppā* or *ahaval*—are prominently seen. Of all the metres used in the poem, *ahavarppā* or blank verse is the metrical form most frequently used.<sup>1</sup> Thus the *Śilappadikāram* is an excellent example of *ilakkīyam* or Tamil poetry. It may be noted in this connexion that the early works on music and drama have been lost beyond recovery. The *Śilappadikāram* may, however, be said to represent in a way the earlier musical and dramatic pieces. It thus takes a legitimate place among the extant Sangam works and is very valuable to the historian of South India. But the most conclusive argument in respect of the epic's place in the Sangam category is that the friend and companion of the author of the *Śilappadikāram*, Kūlavāṇikan Sittalai Sāttanār, is a Sangam celebrity. And this Sāttanār is the reputed author of the *Maṇimēkalai*, which is a continuation of the theme contained in the *Śilappadikāram*. A futile attempt has recently been made to prove that these epics were post-Sangam works.<sup>2</sup> But this militates against the fact that the author of the *Maṇimēkalai* belonged to the same age as poets like Paranaṇṇar<sup>3</sup> and Kapilar. We know that these two are among the most distinguished names mentioned in connexion with the traditional third Sangam. This, above all, assigns to the *Śilappadikāram* a rank among the Sangam works.

One conclusive evidence for the second century A.D.

<sup>1</sup> *Śila.*, preface p. 7; *Tolk 'Ceyyul'*, the gloss of Ḥampūrāgar on *sūtra* 157.

<sup>2</sup> E.g. P. T. Srinivasa Aiyangar's *History of the Tamils*, ch. XXIX; K. N. Sivaraja Pillai's *The Chronology of the Early Tamils*, p. 42. The latter says that he is mainly guided by the literary test.

<sup>3</sup> For Paranaṇṇar's reference to Sanguṭṭuvay see *Paḍiṭṭi*, fifth Ten., *Puṇam*, st. 369; *Aham*, st. 112, etc.



as the date of the *Śilappadikāram* is the complete silence of the epic with regard to the Pallavas of Kāñci. This epic as well as the *Maṇimēkalai* speaks of Kāñci in more than one place, but does not mention anywhere the Pallavas themselves or any of their kings. The earliest of the Pallava charters—the records in Prākṛit—are three in number: the Mayidavolu plate, the Hirahadagalli plates, and the British Museum plates. These have been published in the volumes of the *Epigraphia Indica*, and range over a period circa A.D. 200-350. This means that we have inscriptional evidence of the early Pallavas and the earliest of them could be dated from A.D. 200.<sup>1</sup> The evidence of Śaṅgam literature shows that, up to the occupation of the city by the Pallavas, Kāñci was one of the northern outposts of the Cōḷa kingdom, and was the capital of the Cōḷa Viceroy. In the age of the *Śilappadikāram* the Cōḷa Viceroy was Tonḍamāṇ Ilam-Tiraiyaṇ celebrated in the *Perumpāṇāṟruppaḍai* by Uruttirai Kaṇṇaṇār. Ilam-Tiraiyaṇ was a chief of the Tiraiyar who preceded the Pallavas at Kāñci, and who were subordinate to the Cōḷas in the second century A.D. Thus the *Śilappadikāram* which actually refers to Kāñci, does not mention the Pallavas even indirectly, while subsequent literature represented by the *Tevāram* and the *Divyaprabandham* often makes references to the Pallava kings. The inference is therefore conclusive that the Pallava kings came to reign at Kāñci after the composition of the *Śilappadikāram*. Otherwise it is difficult to understand the silence of the epic and other Śaṅgam works on the Pallavas or any member of that dynasty.<sup>2</sup>

<sup>1</sup> *Ep. Ind.*, Vol. XV, pp. 246-55, 'Two Pallava Copper-plate Grants', ed. H. Krishna Sastri.

<sup>2</sup> R. Gopalan, *The Pallavas of Kāñci*, p. 9 ff., (Madras University, 1928).

## IV

## THE DATE OF CĒRAṆ ŚENGUṬṬUVAṆ

A stanza in the *Puṇāṇṇuṭṭu*<sup>1</sup> and a few in the *Ahanāyūṭṭu*<sup>2</sup> compared with a reference in the *Śilappadikāram*<sup>3</sup> show that the early history of the Cēras can be carried back to an epoch before the Mahābhārata war. For we hear of one Udiyaṇcēral, a Cera king who acted as the host to the combatants of that war. An analytical study of the *Paḍiṇṇupattu*, so far as the political data contained in it are concerned, furnishes us with ample material to reconstruct the chronology of the three ancient South Indian dynasties, and particularly that of the early Cēras. Of the ten Tens (*Paḍiṇṇupattu*), the first and the last have not been traced, and we must congratulate the talented editor, Dr. V. Swaminatha Aiyar, for presenting us with the available eight Tens, all very important as preserving in a nutshell an account of the ancestry of the Cēra kings, to whom these poems have been dedicated. The following is the list of kings as they occur in the *Paḍiṇṇupattu*.

1. Imayavarambaṇ (also Kuḍavar Kōmāṇ and Kuḍakkō) Neḷumcēralātaṇ
2. Palyāṇaic-celkeḷu-kuṭṭuvaṇ
3. Kaḷangāykanṇi Nārmuḍiccēralātaṇ
4. Kaḍalpiṇakkōṭṭiya Senguṭṭuvaṇ
5. Aḍukōtpāṭṭuccēralātaṇ
6. Śelvakkaḍungō-Vāḷiyātaṇ
7. Perumcēral-Irumpoṇai
8. Iḷamcēral-Irumpoṇai

As regards their relationship the following information is available from the epilogue attached to each of the respective eight Tens. Imayavarambaṇ Neḷumcēralātaṇ is the son of Udiyaṇcēral and Veliyaṇ-Vēnmāḷ Nallinī. Palyāṇaic-celkeḷu-kuṭṭuvaṇ is said to be the younger brother

<sup>1</sup> St. 2.<sup>2</sup> St. 65, 168, and 233.<sup>3</sup> Canto xxviii, ll. 55-60.

of Imayavarambaṇ. Nārmuḍicēralātaṇ is the son of Cēralātaṇ and Vēļavikkōmāṇ Padumaṇḍēvi. Senguṭṭuvaṇ is said to be the son of Kuḍavarkōmāṇ-Neḷumcēralātaṇ and Naṇcōṇai, daughter of Cōlaṇ Maṇakkilī. Aḍukōṭpāṭṭucēralātaṇ is the son of Kuḍakkō-Neḷumcēralātaṇ and Vēļavikkōmāṇḍēvi. Śelvakkacūṇḍō is said to be the son of Anduvaṇ and Poṇaiyupperuṇḍēvi, that is, the daughter of Orutandai or Orūutandi. Perumcēral is the son of Śelvakkacūṇḍō and Vēļavikkōmāṇ Padumaṇḍēvi. Iḷamcēral is said to be the son of Kuṭṭuvaṇ (Perumcēral) Irumporai<sup>1</sup> and Vēṇmāḷ-Anduvaṇ Cellaḷ, the daughter of Ma.yūrkilāṇ, perhaps the minister of Iḷamcēral.<sup>2</sup>

The genealogy as mentioned in these *padikams* has made Professor S. S. Bharati draw the conclusion that Marumakkattāyam was an ancient practice of the old Cēra monarchs, and the present practice is only a relic of the ancient custom.<sup>3</sup>

As against this inference, Pandit M. Raghava Aiyangar has made out a strong case and proved how the interpretation does not admit of Marumakkattāyam but only of Makkattāyam, of son succeeding father, as in the other parts of the country.<sup>4</sup> The *Śilappadikāram*<sup>5</sup> mentions Vēṇmāḷ as the wife of the Cēra king Senguṭṭuvaṇ, and the full name seems to be Iḷaṅḍō-vēṇmāḷ. According to a note to the *padikam* of the fifth Ten, Senguṭṭuvaṇ had a son by name Kuṭṭuvaṇcēral who was given to Paraṇar, the noted Sangam celebrity, as a gift, in addition to other

<sup>1</sup> Iḷamcēral is the son and not the brother. The expression is similar to Iḷumpaṇṇapāṇḍavaṇ meaning, sons of the Pāṇḍavas.

<sup>2</sup> From the *padikam* of the ninth Ten it is seen that a certain Maḷyūrkilāṇ was the minister of Iḷamcēral. The same *padikam* speaks of a Maḷyūrkilāṇ as his grandfather. Either the two Maḷyūrkilāṇs are different, or the grandfather of Iḷamcēral was also his minister.

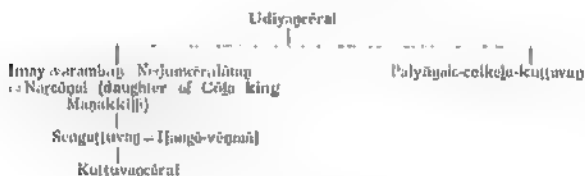
<sup>3</sup> Septanai, Vol. XXVII, No. 4; see also M. Srinivasa Aiyangar, *Tamil Studies*, p. 103 ff.

<sup>4</sup> *Cēraśāhityaśaṅkha* in Tamil (1930); see also 'Marumakkattāyam and the Sangam Literature', *Z.I.L.*, Vol. IX, No. 3, p. 255 ff.

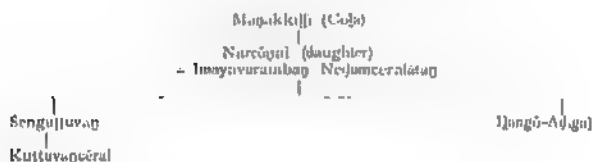
<sup>5</sup> Canto xxv, l. 5.

presents. Collating all these available materials we can arrive at a tentative genealogy of the early Cēras, and the following table is drawn up for purposes of ready and easy reference.

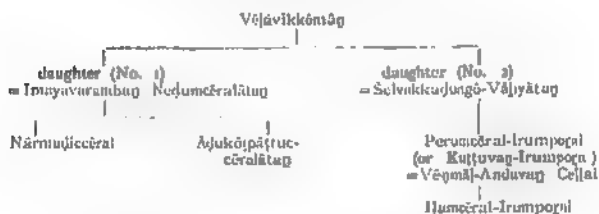
*Paternal line of Senguṭṭuvan*



*Maternal line of Senguṭṭuvan*



*Maternal line of other Cēras*



Proceeding to find a solution for fixing the date of Senguṭṭuvan, we find that Perumcēralāṭay (probably Imayavarambay Neḷumcēralāṭay) was defeated and wounded in the chest at Veṇṇi, otherwise Veṇṇil,<sup>1</sup> by Karikāla.<sup>2</sup>

<sup>1</sup> Identified with Kōyilveṇṇi, a village near modern Mannargudi.

<sup>2</sup> *Aham.*, st. 55; *Puṇam.*, st. 65 (colophon) and st. 66.

The defeat was so crushing that the Cēra king abdicated his throne.<sup>1</sup> The reference in the *Ahaṇḍayūṇ* is positive evidence for establishing the contemporaneity of Karikāla and Imayavarambaṇ, and Karikāla could not therefore have been the contemporary of Senguṭṭuvaṇ. In other words, the theory that Karikāla and Senguṭṭuvaṇ were contemporaries has little to support it. Imayavarambaṇ must have died in the early half of the second century A.D. We know from the *Paṇḍrappattu* that Imayavarambaṇ and Senguṭṭuvaṇ reigned for fifty-eight and fifty years respectively. It would appear that Imayavarambaṇ had two queens and four sons, and one of them, Senguṭṭuvaṇ, was his successor. His brother Iṅgō-Aḷigal became an ascetic. Of the other two, Nārmuḷiccēralātaṇ seems to have been in charge of the northern part of the Kongu kingdom, the region where was the hill Nappā,<sup>2</sup> while Aḷakōppāṭṭuccēralātaṇ was in charge of the Kuṭṭanāḷu. The last two were princes ruling under the suzerainty of the emperor reigning from Vaṣṭṭkkaruvūr.

For purposes of fixing the date of the epic a beginning must be made from the year A.D. 172 or 173 which is the probable year of the foundation of the Pattipi temple at the Cēra capital; for Gajabāhu, the king of Ceylon, who attended the consecration ceremony of the temple, came to the throne only in A.D. 171, and we have to assume that he must have visited India after he became king. The question of the Gajabāhu synchronism has not found acceptance with the learned author of the *History of the Tamils*.<sup>3</sup> One argument is that the alternative reading for the word Kayavāgu is Kāval, and if the latter reading were adopted, the edifice based on the Gajabāhu synchronism would fall to the ground. We must emphasize the word *if*.

The editor, who has consulted no fewer than eleven

<sup>1</sup> The term *vaṇḍukkirtunday* in the text is translated 'committed suicide' by P. T. Srinivasu Ayyangar in *History of the Tamils*, p. 335-7.

<sup>2</sup> *Paṇḍr.*, *paṇḍikam* to the seventh Ten.

<sup>3</sup> p. 375, ff.

manuscripts of the text and fourteen manuscript copies of the commentary, and whose scientific precision and punctilious care in collating the manuscripts cannot be questioned, has not only adopted Kayavāgu as the correct reading, but has also shown how there are two Gajabāhus mentioned in the *Mahāvamsā* differing in age by a thousand years,<sup>1</sup> and how Gajabāhu I must be the king of Ceylon mentioned in the *Varanatarumkāṇḍī* as having been present at the festivities held in honour of Pattiṭikkāḍavuḷ by Senguttavay.

The *Mahāvamsā*<sup>2</sup> says : 'After Vankanāsikatissa's death, his son Gajabāhukagāmaṇi reigned twenty-two years.' He founded a number of *vihāras* and *stūpas*. Dr. Wilhelm Geiger, the learned translator of the *Mahāvamsā*<sup>3</sup> has furnished in his introduction a list of the ancient kings of Ceylon with the length of their respective reigns both in the Buckhist era and the Christian era. In this list Gajabāhukagāmaṇi figures as the forty-sixth king, ruling from A.D. 171-193.<sup>4</sup> This must have been the Gajabāhu who is celebrated in the *Sīlappadikāram*.

It is asked<sup>5</sup> how a devout follower of the Buddha could embrace a new cult like the Pattiṭi cult. The answer is simple. In those days the religion followed by monarchs was cosmopolitan in character. There was not much of sectarian rancour. To the people then, God was one and

<sup>1</sup> For an inscription of Gajabāhu I, 171-193 on the elephants' stables or Ratanapāsādh, see *M.A.S.C.*, Vol. I, No. 2. See also chronological table in B. G. Slage's translation of the second part of the *Mahāvamsā*, p. 20. According to this, Gajabāhu II ascended the throne in A.D. 1142. Cf. *M.A.S.C.*, Vol. II, No. 1.

Cf. *Ep. Z.*, Vol. III, No. 1, 'Ceylonese chronology', p. 9. Also H. W. Codrington's *Short History of Ceylon*, pp. 24, 26-34; *C.A.*, Vol. X, p. 115.

This is also the view of investigators on the subject like Seshagiri Sastri, Kanakasabhai, Krishnaswami Aiyangar, and Nilakanta Sastri. It may be noted that Dr. S. K. Aiyangar (*Ancient India*, p. 350) has answered the points raised by E. Hultzsch in *S.I.I.*, Vol. II, No. 3, p. 378, with regard to this question.

<sup>2</sup> Canto xxxv. pp. 254-5.

<sup>3</sup> Pālī Text Society, 1912.

<sup>4</sup> *Dīpa.*, ut. 22, 14 and 28. *Mahāvamsā*, Intro. p. xxxviii.

<sup>5</sup> *History of the Tamils*, p. 380.

might be worshipped in any shape or form. In the epoch when there was no nice distinction between the established religion of the land and the dissenting sects like the Jains and the Buddhists, it is no wonder that Gajabāhu built a temple in honour of the Pattupikkaḍavuḷ. Among the popular deities in Ceylon, Pattipi Dēvi figures as the guardian of female chastity. "Two wooden images of her and her husband in a cave at the Nukuwaewa monastery are supposed to date from the eleventh century." The most notable of the images of the goddess Pattipi Devi is an image in bronze, 4 feet 9½ inches in height, discovered in Ceylon and presented to the British Museum in 1830.<sup>2</sup> To deny totally a tradition which receives corroboration from an unexpected quarter, like the Pāli literature of Ceylon, and thus to shake the corner-stone of early South Indian chronology, would be a breach of the historical and critical method. For various reasons into which we need not enter here, the reference in the *Silappadikāram* cannot be to Gajabāhu II who figures in the history of Ceylon nearly ten centuries after the time of Gajabāhu I. Thus the Gajabāhu synchronism is explained, and the date of the composition of the *Silappadikāram* settled once for all. It was in the second half of the second century after Christ.

At that time (*circa* A.D. 172) Senguṭṭuvan was fifty years of age.<sup>3</sup> Therefore, when he started for the north he was forty-seven, as he had spent three years there. In the light of the statement in the *Padirupputtu* that he ruled for fifty years, it may be taken roughly that he ascended the throne when he was twenty years of age and must have died about A.D. 192. Senguṭṭuvan must, therefore, have led the northern expedition about A.D. 168, though these estimates cannot be accepted rigidly.

<sup>2</sup> V. A. Smith, *A History of Fine Art in India and Ceylon*, 1911, p. 248. Also H. Parker, *Ancient Ceylon*, Fig. 272.

<sup>3</sup> See frontispiece.

<sup>4</sup> Canto xxviii, ll. 129-30.

That Senguṭṭuvaṇ took nearly three years for his North Indian expedition is evident from the following. While he was still in the north a certain Brahman, Māḍalaṇ by name, sought the audience of His Majesty, and after his conversation with him, the royal astrologer informed him that it was thirty-two months since the latter left his capital.<sup>1</sup> Again two years before Senguṭṭuvaṇ left for the north, Manimōkalai was in Puhār, and when she returned to Vaṣṣi after a five years' tour, it is said that it was three years since Senguṭṭuvaṇ had left for the north.<sup>2</sup> Without going into further details, we may conclude that Iṃayavarambaṇ ruled from *circa* A.D. 80-140 and Senguṭṭuvaṇ from *circa* A.D. 140-192.

## V

## SĒNGUṬṬUVAN'S ACHIEVEMENTS

The fifth Ten of the *Paḍiṇṇuppattu* is sung in praise of Cēraṇ Senguṭṭuvaṇ by the poet Paraṇar. Senguṭṭuvaṇ became the greatest of the Cēra monarchs. From the *paḍikam* can be gathered some knowledge as to his achievements. These can be categorically mentioned here.

- (1) The success over the northern kings in his campaign to the Himalayas to get a stone thereof to carve out an image of the Pattiṇikkaḍavul.
- (2) The lifting of cattle from the Iḍumbil forest tracts. It is said that on his return from the northern expedition the king spent some time on the outskirts of this forest.<sup>3</sup>
- (3) The defeat of Naṇṇaṇ Vēnmāṇ or simply Naṇṇaṇ, the chieftain of the Vēlṇir, and the occupation of his capital Viyalūr.<sup>4</sup>

<sup>1</sup> Canto xxvii, l. 149.<sup>2</sup> Canto xxviii, l. 128<sup>3</sup> Canto xxvii, l. 115; *Aham.*, st. 97, 'Māṃūlapūr'.



- (4) The overthrow of a confederacy of nine Cōlas at Nēnivāyil<sup>1</sup> which was near the southern gateway of the ancient Uṟaiyūr.<sup>2</sup>
- (5) The overthrow of seven kings and the wearing of their respective seven garlands in his crown in commemoration of his heroic deed.<sup>3</sup>
- (6) His success over the Kongar<sup>4</sup> who can be identified with the Gangas, also called Kongudeśarājakkal. During this encounter Koḷuhūr was completely devastated as the *Paḍiṟuppaṭṭu* has it.<sup>5</sup> There is a Koḷuhurnāḍu today in the division of Pannāḍu of the Mysore state.<sup>6</sup>
- (7) His successful naval engagements and specially the battle of Mohūr<sup>7</sup> where the *vēmbu*<sup>8</sup> or margosa tree of Paḷaiyan was destroyed. It may be noted in passing that his naval engagements were so striking and decisive that he earned the title of Kaḷalpiṟakkōṭṭiya Vēlkelukuttuvan.<sup>9</sup> This can appropriately be compared with the statement<sup>10</sup> made at different places in the *Ṣilappadikāram*.

Most of these are corroborated by the *Ṣilappadikāram* which gives a detailed account of his expedition to the

<sup>1</sup> Canto xxviii, ll. 126-7; xxvii, ll. 118-23.

<sup>2</sup> *Anc. Ind.*, p. 95; also the commentary of Arumudavornayāsīyar on *Sīla*, canto xxviii, l. 117.

<sup>3</sup> Canto xxviii, l. 169; *Paḍiṟ*, st. 45. In these places he is called Eḷumudmārpa.

<sup>4</sup> Canto xxv, ll. 152-5.

<sup>5</sup> *Paḍikam* to the Rūh Ten.

<sup>6</sup> See M. Raghava Aiyangar, *T'eraṅ Senguttunay*, pp. 28-9; also *Ind. Ant.*, 1889, p. 369.

<sup>7</sup> Canto xxvii, ll. 124-6. *Paḍiṟ*, st. 44, 46.

<sup>8</sup> The reference to the wearing of the garland of margosa goes to prove that Mohūr Paḷaiyan was an ally of the Pāṇḍyan king and more probably a general of his. (*Madurakkāṇṭi*, ll. 507-8. *Alam.*, st. 346.)

<sup>9</sup> *Paḍiṟ*, st. 47, 48, 46.

<sup>10</sup> C. G. முக்தீரி அவர்களுக்கு முலாக் கடம் பெரித்தவர் canto xvi, 'Uṇṇarivāṭṭu', 3. See canto xxviii, l. 135, canto xxix, 'Uṇṇarivāṭṭu', st. 1.

north to secure a block of stone to make the image of the Goddess of Chastity, and if we are to believe the account in the epic, this was the last of his achievements; for Mādalaṅ has drawn attention<sup>1</sup> to all the six achievements mentioned above.

The poet Paraṇar refers to five of these seven achievements. The two, which are not mentioned by him, are his northern expedition to get a stone for the Pattinī, and his success at the battle of Nērivāyil. If we place his achievements in chronological order these two were his last, and the northern expedition was the last of all. It would be appropriate to say that when Paraṇar sang of this Cēra, he had not undertaken these things. These deeds were done after Paraṇar sang the *Paṇirruppattu*. From the absence of any mention by Paraṇar of these last two of his achievements, an endeavour has been made to distinguish Velkēlukuttuvaṅ from Śenguṭṭuvaṅ.<sup>2</sup> And in this the correspondence of the five incidents, which marked the earlier activities of the king, has been ignored, with what valid reasons we cannot see. In the writer's opinion, Vēlkelukuttuvaṅ is another name for Śenguṭṭuvaṅ.

## VI

### AN ESTIMATE OF HIS CHARACTER

Bold and powerful, Śenguṭṭuvaṅ was able to bring under his control not only his own neighbours, the Pāṇḍya and the Cōḷa, but also to carry his conquest so far north as to earn the title of Iṃayavarambaṅ (literally 'one, the territorial limits of whose empire extended to the Himalayas'). We know his father had carried his arms up to the distant Himalayas and hence came to be distinguished as Iṃayavaramban Nedumcēralātaṅ. Already mention has been made of the achievements which

<sup>1</sup> Canto xxviii, ll. 114-22.

<sup>2</sup> *The Chronology of the Early Tamils*, pp. 124-5.

Senguṭṭuvay had to his credit, and which entitle him to be ranked with the great emperors of Ancient India. We shall here call attention to a few outstanding traits of his character.

The rather horrid detail of his having made the women-folk of Palaiyay drag the margosa tree with a rope made of their twisted hair<sup>1</sup> may be dismissed as a poetic exaggeration, though there may be truth in the statement that he made the northern kings carry the stone for the Pattigi on their heads. These details and especially the fact of his making prisoners of the vanquished and the recreating foes, which evoked scathing comments from the Pāṇḍya and the Cōla sovereigns of his time, go to prove that Senguṭṭuvay was too severe an avenger of wrongs. The above incidents smack of the *asura* form of warfare so eloquently described in the *Kaṇṭaliya Arthaśāstra*.<sup>2</sup>

Notwithstanding these incidents we find the king to be God-fearing and possessing a religious bent of mind. He was superstitious and had faith in astrology and astronomy. This is borne out by the fact that he set out on his northern expedition at an auspicious hour. That he was religious is seen from his prayers in the temples of Śiva and Viṣṇu on the eve of his historic march to the north.<sup>3</sup>

Besides, he was a patron of arts and letters. He spent his time in amusements which consisted of dancing and singing. It is said that a number of these dancers went along with him to the north. That this was an ancient war-practice is seen from the *Rāmāyaṇa*, where it is said that actors and dancing-masters followed the army of Śatrughna.<sup>4</sup> He rewarded learned men with presents, some of which were invaluable. The gifts received by Parāṇar and Māḍalaṇ may be quoted as instances in point. Senguṭṭuvay had a fine artistic mind as is seen from the

<sup>1</sup> *Padikam* to the 5th Ten.

<sup>2</sup> For details see *Ar. Śāstr.*, Bk. xii, §2; also V. R. R. Dileshitar, *The Mauryan Pality*, 1932, p. 129.

<sup>3</sup> *Canto xxvi*, ll. 54-66.

<sup>4</sup> Bk. vii, ch. 64, st. 3.

fact that he went all the way to the Himalayas in order to fetch a good stone to carve out an image of Kaṇṇaki.<sup>1</sup> That he was a follower of the established religion of the land and that he was a Kṣatriya by caste are evident from the fact that he engaged himself in the performance of Vēdic sacrifices, after the temple was constructed and consecrated to Kaṇṇaki. From this time until his death it appears that he took to a life of ease and peace, penance and prayer, his mind being centred on the study and practice of *dharma*.<sup>2</sup>

He was a great soldier and a bold warrior. The prowess of his arms was felt throughout the Tamil land, the Cōla and Pāṇḍya being his tributary allies. He carried his sword as far as the Ganges, and brought the whole of India under his suzerainty. According to the *Harihara Calwraṅga*, a manuscript on War written by the minister of Pratāparudra, the Kabanda engages in a dance, usually known as the devil dance, whenever a thousand *śūras* fall dead on the field of battle, or when a *śūra* kills one thousand able heroes in a battle. Viewed in this light, and from the fact that the Kabanda danced his dance in glee, blessing Senguṭṭuvaṇ for the sumptuous food for him and his companions, it transpires that Senguṭṭuvaṇ was a *śūra* and a *vīra*. With unlimited power at his disposal and being a vigorous ruler, Senguṭṭuvaṇ was able to keep peace in his vast and diversified empire for a full half-century. This would in itself be ample proof of his greatness. No doubt he is the most memorable figure in the history of ancient Tamil India.

## VII

### KARIKĀLA IN THE *ŚILAPPADIKĀRAM*

Another king much celebrated by Ilangū-Āḍigaḷ next only to Senguṭṭuvaṇ, is the Cōla king Karikāla. If we

<sup>1</sup> Canto xxv, ll. 115-31.

<sup>2</sup> Canto xxx, ll. 170 ff.

are to believe the account in the *Poruṇarāṅruppaḍai* Karikāla was a posthumous child and son of Uruvapahrēr-Ilanjāṭreṇṇi. He began to reign when he was a mere child. It is said that in the battle of Veṇṇi, Imayavārumbaṇ was wounded and the victory was won by the boy Karikāla.<sup>2</sup> His was a benevolent form of administration.<sup>3</sup> His interest in irrigation and consequently in agriculture is seen from his construction of embankments for the Kāvēri as testified to by the Leyden grant.<sup>4</sup> For this work, it is said that thousands of Ceylonese labourers were employed.

The text of the *Śilappadikāram* contains three references to Karikāla.<sup>5</sup> The first reference is to his military prowess. Here he is called Tirumāvaḷavaṇ, which term, it is worthy of note, occurs in the *Paṭṭiṇappālai* (l. 299) of Kaṭṭiyālūr Uruttirappakkaṇṇār who was the recipient of 1,600,000 gold pieces at the hands of Karikāla. (ll. 19-21). This internal evidence establishes beyond doubt the contemporaneity of the poet and the king, a chief plank in determining the date of Karikāla. The second reference gives him the full name of Karikālvaḷavaṇ by which term the *Puṇanāṇṇu* 66 mentions him. In the third reference in the text referred to above, we have the story of Karikāla's daughter who, finding her husband, the ruler of Vaṇṇi, being washed away by the floods, plunged courageously into the waters and rescued him by the power of her chastity. It is unfortunate that we have no more details about this incident, not even the names of that daughter and her husband.

An instance of his military prowess can be said to be the carving of the bow emblem on the Himalayas and the consequent overthrowing of the Arya monarchs of the

<sup>2</sup> ll. 130-48. <sup>3</sup> *Aham.*, st. 246; cf *Maṇi.*, canto iv, ll. 107-8.

<sup>4</sup> *Paṭṭiṇappālai*, ll. 283-4.

<sup>5</sup> J. Burgess and Natesa Sastri, *Tam. and Sans. Ins.*, No. 29, pp. 204-24. See also *Anc. Ind.*, p. 340.

<sup>6</sup> Cantos v, ll. 90-104, vi, ll. 159-60; xxi, l. 11 ff.

north. This march was prompted by the fact of the intrusion of the northern kings into South India. As if to corroborate this statement the *Śilappadikāram* elsewhere evidences the fact that Senguttuvan was an ally of Avanti (Ujjain in Mālva), and of the kings of Vajra and Magadha. We have records, literary and epigraphical, which testify to such invasions during the epoch of the Nandas and the Mauryas. There was a reaction. Powerful southern kings like Karikāla, Imayavaramban Neḷum-cūralātan and Senguttuvan led expeditions to the north and their unqualified victories stemmed the tide of political invasions from the north for the time being; for we know Samudragupta carried his victorious arms to the very south. The extant commentaries on the epic regard Karikāla as the contemporary of Senguttuvan, the hero of the *Vaijikkāṇḍam* of the epic. The commentators say that the Cōla king under reference in the *Puhār-kāṇḍam* and even later was Karikālaccōlan.<sup>1</sup> But this militates against the indications furnished by the text of the *Śilappadikāram*. That a certain king by name Karikāla lived, and that he was an ancient monarch is testified to us by the anthologies of the *Puṇanaṇṇūru* and the *Ahanā-yūru*, besides other Śāṅgam works. Here are celebrated the achievements of the Cōla Karikāla, and if we compare these achievements with those referred to in the *Śilappadikāram*, it is just possible that the Cōla under reference is no other than Karikāla.

In describing the two achievements of Karikāla—the march to the Himalayas, and the festival of bathing in the first freshes<sup>2</sup> of the Kāvēri, the poet refers to them as past incidents by the significant expression *annāl*, making us infer that Karikāla lived a little before the epic was composed, and not very far removed from the date of its composition. The next question arises as to who this

<sup>1</sup> *Aṇṇadavurai*, canto iii, l. 11; also gloss of Aḍiyārkkuvallār on cantos I, II, 65-8, v, l. 212, and vi, l. 15.

<sup>2</sup> Canto vi, ll. 159-60.

Karikāla was, and what was his relationship to Cēraṅ Senguṭṭuvan. In the *padikum*, the prologue to the poem, Senguṭṭuvan's mother is said to be a daughter of the Cōḷa king, and her name was Nageṇai. According to the *Paṇṇruppatin* (the fourth Ten) there was one Cōḷa Maṇakkīḷi. His daughter must be the mother of Senguṭṭuvan and her name was Nageṇai. Maṇakkīḷi in his turn must have been the son of Kaukāla. In the light of this relationship, Karikāla must have been the maternal great-grandfather of Senguṭṭuvan and not his grandfather as some scholars would have it. If the latter relationship can be accepted, Maṇakkīḷi would stand by himself, and it would be difficult to find for him a proper place in the genealogical list. Hence it stands to reason that Karikāla must have lived a generation before the age of Senguṭṭuvan, and could not therefore have been his contemporary.<sup>1</sup>

Incidentally we may remark that the Karikāla of the *Ṣilappadikāram* or of the Sangam works has nothing to do with the Karikāla represented to be a contemporary of Trilōcana Pallava and Cālukya Vijayāditya of the early fifth century A.D.<sup>2</sup> It is still a moot question who this Trilōcana was and when he lived.<sup>3</sup> Even if his date and identity were established, and there is no reliable testimony to establish it, there is nothing to prevent another Karikāla having flourished in Puhār a few centuries later. If the reference in the *Ahanāṇṇu*<sup>4</sup> has any significance at all, it shows, as has already been said, the contemporaneity of Iṃayavarambaṅ Neṇṇucēralātaṅ and Karikāla. Though

<sup>1</sup> Prof. K. A. Nilakanta Sastri in his learned study of Karikāla accepts that the figure of Karikāla is to start with, thoroughly realistic and historical, and indicates his view that Senguṭṭuvan came at least half a century after Karikāla, if not earlier. (*Studies in Cōḷa History and Administration*, pp. 17, 49-50.)

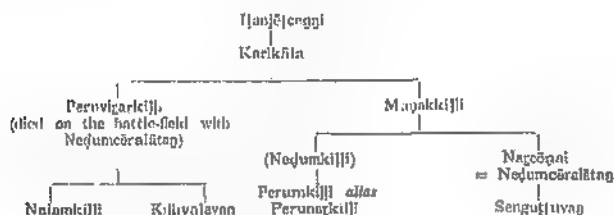
<sup>2</sup> Contra P. T. Srinivasan Iyengar, *History of the Tamils*, pp. 382-7; Dr. N. V. Ramesaia, *Trilōcana Pallava*.

<sup>3</sup> For Krishnā Sastri's opinion, see *Ep. Ind.*, Vol. X, p. 58, n. 2.

<sup>4</sup> St 55.

we cannot definitely mark out the chronological limits of Karikāla's career, it is reasonable to assume that he lived at the commencement of the second century A.D. It seems to be certain that at the accession of Senguṭṭuvan to the Cōla throne (*circa* A.D. 140) Karikāla was dead, and Maṇakkīḷi was reigning. For, according to the account preserved in the *Silappadikāram*, Senguṭṭuvan had to interfere in the disputed election to the throne of the Cōlas,<sup>1</sup> and it needs no stretch of the imagination to deduce that this was the consequence of the death of Maṇakkīḷi's son. The conclusion is irresistible that the duration of the reigns of Karikāla and Maṇakkīḷi was comparatively short. According to the evidence cited by the *Uraiperu-katturai* it was Perumkiḷi or Perunaṇkiḷi that succeeded Maṇakkīḷi, or probably his son Neḍumkiḷi, and was reigning at Uṇaiyūr at the time of the consecration of the Pattiṇi temple.

From this foregoing evidence the following genealogical list of the early Cōlas of the first and second centuries A.D. can be drawn.



## VIII

## THE POLITICAL CONDITION OF NORTH INDIA

The *Silappadikāram* also gives an insight into the political condition of North India in the first three centuries of the Christian era. This was the dark period of

<sup>1</sup> Canto xxvii, ll. 118-23.



Indian History so far as North India was concerned. But the recent researches of Dr. K. P. Jayaswal in his *History of India, A.D. 150-350*, have shed much light and lifted up the veil of gloom. It was only under the Guptas that North India regained its old position of prestige and pre-eminence. During that period, which extended for more than two centuries, there was no towering personality of prowess and valour to meet a strong foe like Senguttuvan. The whole region was divided into a number of petty principalities over each of which was a chieftain. It is said that there were as many as one thousand chieftains whom Senguttuvan had to encounter single-handed.<sup>1</sup> Though this number is an exaggeration, it demonstrates that there were a good number of small and independent states. Apparently, these different chiefs were enjoying autonomy. The principal kingdoms mentioned in the epic were Avanti, Vajra, Magadha and Mālva.<sup>2</sup> We know by their gifts of choice presents that the first three acknowledged the overlordship of Karikāla. The king of Mālva was an ally of Senguttuvan. Some of them became jealous of the arms of the neighbouring monarchs. Hearing that a south Indian king like the powerful Senguttuvan was advancing towards their kingdoms, some of the prominent minor rulers, Uttirai, Vicittirai, Uruttirai, Bairavan, Cittirai, Singai, Tanuttirai, and Śivētai, joined together under the common leadership of Kanaka and Vijaya, and went to meet Senguttuvan encamped far from the north of the Ganges.<sup>3</sup> The scene of action mentioned is Kuyilāluvaṁ.

The political situation in the north was quite favourable to the south Indian conqueror. The Āndhras were in the position of allies. Kaṇṣka, the other powerful king, was already dead. The smaller chieftains were not strong enough to offer a bold front to the strong arms of

<sup>1</sup> Canto xxv, ll. 160-6.

<sup>2</sup> Canto v, ll. 99 ff.

<sup>3</sup> Canto xxvi, ll. 180-6.

a conquering monarch like Senguṭṭuvan. The result was a crushing defeat for the northerners. Excepting those who had been slain and who had fled from the field of battle in fear and in different disguises, other important leaders were captured as prisoners of war, taken to the distant south as a mark of humiliation, and thrown into prison after being shown to Senguṭṭuvan's brother-monarchs, the Pāṇḍya and the Cōḷa.

✓ It would not be out of place to refer here to the Yavana-nāḍu and the Mālvā region which find mention in the *Silappadikāram*. According to the *padikam* of the second Ten of the *Paṭiṇruppattu*, Imayavarambaṇ put the Yavanas to disgrace by pouring ghee over their heads. The Yavanas are mentioned frequently in Tamil literature including the *Silappadikāram*.<sup>1</sup> These were originally foreign traders with whom the Tamils had commercial transactions. But by the time of Senguṭṭuvan they had settled in India and, according to the *Silappadikāram*, had their own flourishing and independent nāḍu, probably the Indus region.<sup>2</sup> They seem to have been very wealthy for diamonds formed part of the tribute paid by them. It appears that they acknowledged the overlordship of Senguṭṭuvan by paying tribute to him.

Mention is again made of the aid given by Nūṟṟuvar-Kaṇṇar. The late Mr. Kanakasabhai identified them with the Śātakarṇi.<sup>3</sup> According to the version in the epic these were apparently a class of people having their residence in the Ganges tracts. It is said that they helped Senguṭṭuvan with boats to cross the Ganges.<sup>4</sup> The context does not warrant it to be the action of a particular individual but a group of persons. If the reference is to a certain

<sup>1</sup> Canto xxix, 'Oṇṇivar!', st. 31 and canto xxviii, l. 141.

<sup>2</sup> See in this connexion V. A. Smith, *The Early History of India*, 4th ed., revised by S. M. Edwardes, 1924, pp. 462-3.

<sup>3</sup> *The Tamils 1800 Years Ago*, p. 7.

<sup>4</sup> Canto xxvi, l. 176.

Śātakarṇi<sup>1</sup> it must be Śiva Śrī Pulumāyi (A.D. 163-170). In fact the neutrality or rather the alliance of the Āndhras was a preliminary condition for the success of the northern expedition of the Cēra monarch. That the Āndhras conquered Magadha and established an All-India empire cannot be gainsaid. Light comes from an unexpected quarter which helps us to identify Bālakumāra and Vijaya. In this connexion Ptolemy's reference to Balcokourous is of capital importance. Balcokourous is perhaps a corrupt form of Bālakumāra. Him Ptolemy refers to as a contemporary ruling prince about A.D. 160. From the fact that Bālakumāra belonged to a collateral line of the Āndhras it can be inferred that he was an ally of Senguṭṭuvaṇ. A certain Śātakarṇi was the imperial ruler at this time. He was perhaps Yajñaśrī Śātakarṇi or Pulumāyi. According to the account of the *Matsya Purāṇa*, Yajñaśrī was succeeded by Vijaya, a usurper. If we are to believe the epic account, this Vijaya was the son of Bālakumāra. What is remarkable is the coincidence of dates, which fixes Senguṭṭuvaṇ in the latter half of the second century A.D.<sup>2</sup>

Before we close this section attention may be drawn to the futile attempt made by some scholars to identify Kanaka and Vijaya with Kaniska and Vijayakīrti of Khotan. According to Tibetan sources, shortly after A.D. 120, an expedition against India was undertaken by Kanika in connexion with Vijayakīrti king of Khotan and the king of Guzan. This Kanika is identified with Kaniska; but as Prof. F. W. Thomas points out<sup>3</sup> this is in conflict with Tārānātha's statement. According to the Professor, Kaniska lived in the Mauryan epoch. If on

<sup>1</sup> According to Pradīp M. Raghava Aiyangar the king of Mālva is under reference especially from the fact that he was present at the installation of the Parīṇadōvī (For a temple of Pātṇī in E. Mālva, see T. G. Aravamudan, *The Kāvās, the Maṅkhars and the Saṅgam Age*, pp. 41-2.)

<sup>2</sup> See K. G. Seshu Iyer, *I.H.Q.*, Vol. I.

<sup>3</sup> *Ind. Ant.*, Vol. XXXII, 1903, p. 349.

the other hand, Kaṁṣka is identified with king Kamka, then Kanika 'must have started on his career from the Khotan country'. The evidence of the *Kalpanāmañḍīka* and of the *Mahārājakanikalēkha* points in the same direction. It is also to be noted that at the time of the expedition of Vijayakīrti to India, the ruling prince in Khotan was Vijayasīmha. Last but not least is the tradition that Kaṁṣka left India after his conquest and went back to Khotan. Excepting the accidental identity of the names Kaṁṣka and Vijaya, other events connected with them have no bearing on the historical data furnished by the *Śilappadikāram*.<sup>1</sup> Vāsiṣka had succeeded<sup>2</sup> Kaṁṣka in A.D. 152. If Chinese historical sources which mention the history of western countries down to A.D. 125 are to be believed, we have to take it that Kaṁṣka rose to power after A.D. 125; for he is not mentioned in the Chinese books. It is impossible by any stretch of imagination for a Khotan prince to invade, conquer India up to the Ganges—for according to the *Śilappadikāram* the battle was fought on the banks of the Ganges—and to found an empire. It could not stop with this. Having firmly established himself, he heard of the distant Tamil kings and spoke slightly of their prowess. All this in the course of less than twenty-five years is an impossibility. Hence this identification cannot stand a critical examination.

## IX

### THE POLITICAL CONDITION OF SOUTH INDIA

From the foregoing account we have a rough estimate of the political condition of the Tamil land at the beginning of the Christian era. The three powerful kings were the Cēra, the Cōla, and the Pāṇḍya. The Pallavas of

<sup>1</sup> C.I.I., Vol. II, Pt. I, 1929, 'Kharoṣṭhī Inscriptions', by Sten Konow, Intro., p. lxxvii.

<sup>2</sup> According to inscriptional evidence; *ibid.* p. lxxviii.

Kāñci were yet to come. Wars among these states were frequent. Often two kingdoms joined together against the third.

#### THE CĒRA KINGDOM

In the section on geographical data an attempt has been made to locate the *nāḍus* of the ancient Cēra kingdom. These were broadly classified into the *malaināḍu* and the *kaḍalmalaināḍu*. The *malaināḍu* (literally, mountainous country) was the Kongunāḍu, a part of which comprised the territory now occupied by the Salem and Coimbatore districts. Here was the famous capital city Vañjikkaruvūr. Here the Kollis and the Ānamalai range are the chief hills, and it may be remarked in passing that the Ānamalais are said to contain lofty peaks. The districts of Malayāḷa (the territory covering modern Malabar) were known as *kaḍalmalaināḍu* (region of seas and mountains). Here the chief divisions were Kuṭṭanāḍu,<sup>1</sup> Kuḷanāḍu and the Pūḷināḍu. The term *kuṭṭa* means lowlands and apparently the reference is to the backwaters of the Malabar region. Probably it extended from Cranganore to modern Trivandrum. The Kuḷanāḍu covered the territory from opposite the Palghat gap to South Kanara and Coorg. The region of the Poṟaiyaṅ, (literally, small hilly tracts), extended from Palghat to the Kongunāḍu proper.

The Cēra king was known generally as Kuḷavar-kōmāṅ or the lord of the western region. His other titles were Kuṭṭuvaṅ, Kongaṅ, Pūḷiyaṅ, Poṟaiyaṅ, etc. This extensive Cēra kingdom, infested here and there by lofty hills, could not have been ruled directly by the central authority. If we analyse the available data, the inference forces itself on us that these different *nāḍus* were the various divisions of the empire, each division under the charge of a governor or viceroy who was appointed by and

<sup>1</sup> Pudige, glossary, p. 168.

who owed allegiance to the Cēra king reigning at Vañjik-karuvūr. From the nature of the materials before us, it is not possible to say when these *nāḍus* were conquered and by whom. But at the time when the *Śilappadikāram* was composed, or even long before it, these *nāḍus* formed part and parcel of the Cēra kingdom. By extending their mighty empire, the Cēras occasionally earned the titles of Puhār-Selva and Imayavaramba. The Cēra state had international relations, or more appropriately inter-state relations, not only with its immediate neighbours, but also with distant rulers. The enemy kings were conquered, and often their states were annexed. Sometimes the defeated monarchs were reinstated under certain conditions. At the time of which we are speaking, the Cēra kingdom was the most powerful and the most wealthy of the Tamil kingdoms.

#### THE CŌLA KINGDOM

At the commencement of the story in the *Śilappadikāram*, the ruler of the Cōla kingdom was Kuṇavar-kōmāṇ, and the kingdom had two capitals Uṇaiyūr and Puhār. The ruler of Uṇaiyūr was Maṇakkīḷi or more probably his son Neḍumkīḷi. According to the *Maṇimēkalai*, Māvaṇkīḷi or Kīḷiṇaḷavaṇ was the ruler of Puhār. His younger brother was Iḷamkīḷi (also Nalamkīḷi). There was a civil war between the Uṇaiyūr and Puhār Kīḷis. The most important battle was fought at Kāriyāṟu where Neḍumkīḷi was slain by Iḷamkīḷi. Neḍumkīḷi, it may be remembered, was the uncle of Śenguttuvaṇ, and he had a son Perumkīḷi or Perunaṇkīḷi. The succession was disputed, and Śenguttuvaṇ had to interfere. In this connexion he had to overthrow a confederacy of nine Cōlas, and ultimately he succeeded in enthroning his uncle's son Perumkīḷi. From this it is reasonable to assume that, besides the two capitals, there were other small semi-independent states within the Cōla

kingdom where minor chieftains reigned, but all of whom acknowledged the overlordship of the Cōla at the capital. It is worthy of note that the Cōlamāṇḍalam extended as far as Kūñci, which belonged to Karikāla as provided by independent testimony.<sup>1</sup>

The importance of Puhār was not long-lived. Anticipating the forthcoming devastation of the city, the Būta at the Būtatatukkam, which was brought from Indra's abode by Mucukunda, was removed to Vañji by the Cēra king.<sup>2</sup> The destruction of Puhār by the erosion of the sea was effected during the period between the time when Maṣimēkalai left Puhār on a tour to Maṇipallavam and other places, and her return after nearly five years. This was probably in the year A.D. 170. Notwithstanding the ruin of the city, Puhār continued to be the capital, though diminished in importance. Once more Uṇṇaiyūr rose to prominence as the chief seat of the Cōla monarchs. At the time of the establishment of the Kaṇṇaki temple at Vañji, the Cōla ruler was Perunarkilī (also Perumkilī)<sup>3</sup> who also had a temple built for her at Uṇṇaiyūr, his capital.

#### THE PĀṆḌYAN KINGDOM

Proceeding to speak about the Pāṇḍyan kingdom, Madura was flourishing as the capital of Āriyappaṇḍaitanda Neḍuñjeliyan.<sup>4</sup> It was a busy centre of trade and commerce and attracted even people like Kōvalan and Kaṇṇaki. But the city was not to flourish long. Neḍuñjeliyan ordered the unjust execution of the innocent Kōvalan and this cost the king's life and the destruction of the city. The ancient Pāṇḍyan kingdom had another capital at Koṅkai. From the *Uraiperukatturai* it is seen that at Koṅkai, was reigning Vēṇṇivēṇṇeliyan (also Ṭam-jeliyan) at the time when Śeṇḡuttuvan was in the north.

<sup>1</sup> *Maṇi*, canto xxviii ll. 168-72.

<sup>2</sup> *Śīla*, Canto xxviii, ll. 147-8.

<sup>3</sup> *Uraiperukatturai*, l. 4.

<sup>4</sup> *Katturai* at the end of the 'Madurai-koṇḍam', also Āriyappaṇḍaitanda Neḍuñjeliyan.

Ilamjeliyan was the younger brother of Ariyappaḍaitanda Neḍuñjeliyan or simply Neḍuñjeliyan. The latter was a man of letters,<sup>1</sup> and was a patron of literature. During his reign Koṭkai was the seat of the Yuvarāja who was the king's own brother. The latter was crowned king while Senguṭṭuvan was absent in the north.<sup>2</sup> Finding his country suffering from a disastrous famine, he ordered the sacrifice of a thousand goldsmiths as an offering in honour of the Goddess of Chastity installed in his capital. He was also known as Verivēṇceliyan.<sup>3</sup> It is believed that after he became king he took the title of Naṇmāraṇ. Naṇmāraṇ had a son Neḍuñjeliyan of Talaiyālangānam fame and a grandson of Ukkarapperuvaḷudi.<sup>4</sup> This Peruvaḷudi with the attribute *Kāṇappērtanda* was a friend and contemporary of Perunaṭkiḷi (Rājasūyamvēṭṭa) and the Cēra Mārivenkō.<sup>5</sup>

#### OTHER KINGDOMS

In the above outline of the political condition of South India mention has been made of the three chief Tamil kingdoms. But a study of the Śāngam works, especially the *Puṇanāṇṟu* and the *Ahanāṇṟu*, points to a number of petty kingdoms ruled by chieftains of minor importance besides these three major kingdoms. There is not enough material to deal in detail with these chiefs. But a reference has to be made to the Kongiḷamkōṣar, or simply the Kōṣar, whose country went by the name of Tuḷunaṇḍu;<sup>6</sup> and these Kōṣar can be identified with the Satyaputras of the Aśōkan inscriptions.<sup>7</sup> According to

<sup>1</sup> See his verse in *Puṇam.*, st. 183.

<sup>2</sup> Canto xxvii, ll. 114-38.

<sup>3</sup> *Ibid.*, ll. 127-34.

<sup>4</sup> *Puṇam.*, st. 76 ff.; *Aham.*, st. 36. Cf. the Singamanūr copper-plate.

<sup>5</sup> *Puṇam.*, st. 367 where the poetess Avvaiyār celebrates these three kings.

<sup>6</sup> *Aham.*, st. 15.

<sup>7</sup> See paper by V. R. R. Diksaitar on 'The Kōṣar' read to the All-India Oriental Conference, Patna, 1930, also his article in *Indian Culture*, Vol. I, Pt. I, Calcutta, 1934; also in Pt. III, his contribution entitled 'Who were the Satyaputras?'.



the testimony of literature, there was one Kongunāḍu which seems to have been comprised of the Cēra kingdom, the Tuḷunāḍu, and the country of Gangar and Kaṭṭiyar.

Our investigation would be incomplete if we did not mention other countries and peoples, mostly of South India, which were antagonistic to Senguttuvay. These are the Kalingar, the Karunāṭar, the Bangakar, the Gangar, and the Kaṭṭiyar.<sup>1</sup>

The Kalingar were the people of Kalinga, whose history can be traced back by independent testimony to the later Vedic and epic periods. It continued to be a powerful kingdom during the time of the Nandas and the Mauryas. We get a glimpse of the ancient history of Kalinga in the *Śilappadhikāram*. There were two famous cities, Singapura<sup>2</sup> and Kapilapura, ruled over respectively by Vasu and Kumara, of cognate relationship. Civil wars between them were common.<sup>3</sup>

The Karunāṭar, on the other hand, were the Kaṇṇaḍu people who are described as being hard-hearted and fierce. Karunāḍu means elevated country. Possibly the reference is to the people who occupied the plateau which was above sea-level. It may possibly refer to the region now occupied by the Mysore country.<sup>4</sup> The Sangam literature knows again of a people called Vaḍukar who are also partly identified with the Kanarese people and partly with the Telugus. The term simply means 'people of the north' and hence must be the north of Tamiḷagam. Who the Bangakar were it is difficult to say; but it may be that they were the people of Bengal. We know from the

<sup>1</sup> Canto xxv, R. 156-7.

<sup>2</sup> R. D. Banerji relates a legend that led to the foundation of Singapura which became the capital of northern Kalinga. He is inclined to identify this city with the village of Singur in the Hooghly district of SW. Bengal. *History of Orissa*, Vol. I, p. 49.

<sup>3</sup> Canto xxii, l. 138 ff. See also *Maṇi*, canto xxvi, l. 15 ff.

<sup>4</sup> For the derivation of Karunāṭar see *Mysore Gazetteer*, Vol. I, pp. 254-7.

Buddhist legends that there was intercourse by sea between Bengal and Ceylon at least from the fifth century B.C. when Vijaya is said to have landed here. It is reasonable to suppose that the route lay through the Coromandel coast. No doubt its effects were felt by the Tamil countries as well. The Gangar can be said to be the people of Gangavāli whose capital was Talakad. The Kāṭṭiyar are often mentioned in the Śaṅgam works,<sup>1</sup> and they seem to have occupied the territory lying to the south of the Vaṭṭakarbūmi. Apparently these were small chieftains who enjoyed independent rule. During the days of the Vijayanagar empire their descendants were ruling over the territory now occupied by the Salem district.<sup>2</sup>

#### CEYLON

The mention of Gajabāhu, the king of Ceylon, as having been present at the installation ceremony of the Goddess of Chastity is significant from more than one standpoint. It shows the frequent intercourse between Ceylon and South India. According to the *Mahāvamsa* the invasions by Tamil kings into the kingdom of Ceylon were pretty frequent, and were resented by the Ceylonese. We hear of an old woman complaining to Gajabāhu that among the 12,000 persons taken away by Karikāla for making an embankment on the Kavēri, was her only son. Notwithstanding this, the Ceylon king's relations with Senguṭṭuvan were cordial. As became an ally, he was present at the celebration of his victorious march to North India. 'South India and Ancient Ceylon' is a fascinating subject of study for a student of South Indian History, and it is hoped that a fuller treatment of the subject will be undertaken in the future.<sup>3</sup>

<sup>1</sup> *Aham.*, st. 44 and 226, and *Kuruntogai*, st. 11.

<sup>2</sup> See M. Raghava Aiyangar, *Cēray Senguṭṭuvan*, pp. 112-3.

<sup>3</sup> An attempt has already been made by Mr. C. Rasanayagam in this direction in his book *Ancient Jaffna*, 1926.

## X

## SOME FEATURES OF THE ADMINISTRATION

Long and laborious research in ancient Indian polity has tended to remove the misconception generally prevalent that all ancient Indian monarchies were autocracies. The consensus of opinion among scholars of the modern day is that the ancient Indian monarchs were not autocratic, but were subject to the laws of the land both customary and statutory. There were democratic institutions in the country which kept the king under control and prevented him from acting unduly on his own initiative. Such institutions were common both in North India and South India.<sup>1</sup>

But confining ourselves to South Indian polity we may make the statement that the king was benevolent and cared for the promotion of the welfare of his subjects. We know how the Cōḷa king Karikāla converted jungles into regions of fertility and wealth and how he undertook large irrigation schemes. There are stories told of his even-handed justice.<sup>2</sup> So was known the Pāṇḍyan Neṭuñjeliyaṅ who gave up his life when he heard that he had meted out unjustifiable punishment to the innocent Kōvalaṅ. These instances are enough to prove that the king was no autocrat.

## ASSEMBLIES

In the conduct of his administration the king was assisted by the assembly of five (*aiṃperuṃ-kūḷu*) which consisted of the minister, the *purōhita*, the commander-in-chief, an ambassador and a spy, and by a group of eight officials (*enpērāyam*), the superintendent of the accounts, the head of the executive, the officer of the treasury, the chamberlain, the representatives of the citizens, the commander,

<sup>1</sup> For an elaborate study of these institutions see V. R. R. Dikshitar, *Hindu Administrative Institutions*, 1929.

<sup>2</sup> *Palanoli*, ss. 6; *Māṇu*, canto iv, ll. 107-8.

the chief of the elephant-warriors and of the horse-warriors.<sup>1</sup>

To illustrate; King Senguṭṭuvan was served by Villavakkōḍi, the commander of the land forces, and Aḷumbilvēl, the superintendent of income and expenditure. Saṇjaya and Nila were the chief messengers. Saṇjaya was the head of the Kaṇṇuka-mūkkal. The spies are described as wandering in different disguises in the capitals of the other kingdoms while the spies of other kings were going about in Vaṇṇi. The king consulted his officials before he undertook any business. That the queen attended such a council and had her say in the questions debated upon can be presumed from the fact that Senguṭṭuvan's queen [laṅgōvēmāl] was present in the Council Chamber and took part in the discussion when the question of erecting the temple to Pattinī Dēvi was decided.<sup>2</sup> The monotony of state business was often enlivened by dancing and music by the class of, Śākkaiyar whose head was Kūttuḷpaṭivōṇ.<sup>3</sup> The kingship was generally hereditary,<sup>4</sup> and the king reigned according to the laws of the land. As has been pointed out already the theory of Marumakkattāyam as prevalent among the Cēras is not supported by the *Silappadikāram*. On the other hand its evidence nullifies any such theory. The king knew the evil effects of tyrannical rule<sup>5</sup> and hence endeavoured to do justice.

#### FLAGS, ETC.

The three kings of the Tamil land had as their respective standards, the bow, the fish, and the tiger. They

<sup>1</sup> Canto iii, l. 126; v, l. 127; xxvi, l. 38. Also *Maṅg.*, canto i, l. 17.

The *epṇērāyam* is also interpreted in a different way as *epṇerumḷḷaṇṇar* (*Tamil Lexicon* Vol. I, p. 320). These were professional people who entered for the needs of the royal household. We hear Mādarī the cowherdess saying that she had to send ghee to the palace the next day (canto xvi, l. 7).

<sup>2</sup> Canto xxv, ll. 107-14; xxviii, l. 50.

<sup>3</sup> Canto xxvi, l. 125.

<sup>4</sup> Canto xxvii, l. 134.

<sup>5</sup> *Maṅg.*, canto vii, l. 12.

were further distinguished by garlands of palmyra, margosa, and *atti* leaves and flowers. We search the texts in vain for a national flag, for politically India was then divided into many nations each called after the name of their respective tribes.

#### CONDUCT TOWARDS PRINCES

Refractory sons were severely dealt with. The examples of Manuṭṭikaṇṭha Cōḷa, and Kiḷḷavaḷvay are furnished by the epic. When it was feared that some prince would stand in the way of the legitimate heir succeeding to the throne, the former took to a life of renunciation. Iḷangō-Aḷḷigaḷ, the brother of Senguttuvay, is a case in point.

#### INTERREGNUM

Sometimes it so happened that there was an interval between the decease of the reigning king and the appointment of his successor. This was what happened at the death of Neḍuñjeliyan by the curse of Kaṇṇaki. Then the council was in charge of the kingdom till Iḷamjelīyan, the Imperial Viceroy at Koḷkai, was elected to the throne.<sup>1</sup>

#### ROYAL AMUSEMENTS

Among the royal amusements were dancing and music by professionals. The king often retired to what may be called a pleasure resort, *ilavandikaippallī*. He was generally accompanied there by his queen. It is said that Senguttuvay spent some time in that park in the company of his queen Iḷangōvēṇmāl.<sup>2</sup>

#### RELEASE OF PRISONERS

Among the festivities of the state figured the king's birthday. It is called *Perunnāl* (also *Perumangalam*) when there was a general release of prisoners. Such general

<sup>1</sup> Canto xxvii, ll. 13a-8.

<sup>2</sup> Canto x, l. 31; xxv, l. 4.

amnesty was also granted on other similar occasions. For example, on the occasion of the founding of the temple of Pattiṇi Dēvi, Senguṭṭuvaṇ ordered the release of prisoners.<sup>1</sup>

#### TULĀBĀRADĀNAM

The *tulābāradānam* was a redeeming feature of the royal festivities. It was a gift of gold to the deserving, generally a *śrōtriya*, equal to the donor's weight. It figures as one of the sixteen *mahādānas* as prescribed by the Purāṇas like the *Matsya* and the *Linga Purāṇas*.<sup>2</sup> It is said that Senguṭṭuvaṇ made this gift to the Brahman Māḍulaṇ<sup>3</sup> on the banks of the Ganges after he had had the stone intended for the image of Kappaki bathed in the sacred river.

#### DEPARTMENT OF FINANCE

The department of finance was under the control of a body of officials who went by the name *Kāvidimākkaḷ*. Perhaps the *Kāvidi* was the chief finance minister who looked after the collection of revenues in the right season and in the proper way. He was one of the five officials whose advice was sought on questions of state finance by the king. His establishment went by the name *āyakkavakkar*,<sup>4</sup> which, it is said, announced a remission of taxes when the temple of Kappaki was founded.

#### COMMERCE, A SOURCE OF REVENUE

As a source of revenue commerce came only next to agriculture. There was active trade by land and sea. It is said that bales and cartloads were numbered and marked (*kappaluttu*). The merchants were the wealthiest community in the land and the king befriended them by honouring them with titles. *Eṭṭi*<sup>5</sup> was one such title.

<sup>1</sup> Canto xxviii, ll. 204-5.

<sup>2</sup> See V. R. R. Dikshitar, *Matsya Purāṇa*, 1935, p. 96.

<sup>3</sup> Canto xxvii, ll. 175-6.

<sup>4</sup> Canto xxviii, ll. 204-5.

<sup>5</sup> Canto xv, l. 163.

## TREASURE TROVE

We hear of an *Eṭṭi Sangamaṇ*, a flourishing merchant at Madurai.<sup>1</sup> Treasure trove was generally the property of the state, and tended to swell the royal exchequer. But so far as the Pāṇḍyan kingdom was concerned we hear that the Pāṇḍyan Neḷuñḇelīyaṇ issued a proclamation to the effect that treasure and other legitimately acquired wealth belonged by right to the discoverer.<sup>2</sup>

This proclamation was the result of a representation made to the king by a poor young poet who was punished by the subordinate officials. Thus this was an exception and not the rule. The presents of the hillmen (like those at the Nilgiris) to *Ṣenguttuvay*<sup>3</sup> and the tributes by subjugated monarchs were other sources of revenue, though the income from these items could not have been much.

The chief item of expenditure was connected with the civil and the military establishments of the state. An idea of the military expenditure will be apparent from the number of the fourfold army and commissariat which followed *Ṣenguttuvay* on his northern expedition.<sup>4</sup>

|                     |     |     |     |        |
|---------------------|-----|-----|-----|--------|
| Chariots            | ... | ... | ... | 100    |
| Elephants           | ... | ... | ... | 500    |
| Horses              | ... | ... | ... | 10,000 |
| Carts and carriages | ... | ... | ... | 20,000 |
| Kaṭṭukar            | ... | ... | ... | 1,000  |
| Dancing-girls       | ... | ... | ... | 102    |
| Musicians           | ... | ... | ... | 208    |
| Jesters             | ... | ... | ... | 100    |

## WARFARE

We have seen that the army of the ancient Tamils consisted of a fourfold classification of chariots, elephants, cavalry and infantry. The chief defence was by means

<sup>1</sup> Canto xv, l. 196.<sup>2</sup> Canto xxiii, ll. 128-9.<sup>3</sup> Canto xxv, ll. 35-55.<sup>4</sup> Canto xxvi, ll. 128-40. See also M. Raghava Aiyangar, *op. cit.*, p. 114.

of well furnished fortifications. The battlements and ramparts were mechanically provided with efficient mechanisms containing curious devices in the shape of monkeys, kingfishers, sows, vultures, serpents, horses and swans.<sup>1</sup>

Before the king left his capital he entertained his soldiers with a grand feast and sent his sword and umbrella on the state elephant in advance, on an auspicious day. After having prayed to the gods in the temples of his city and in the Yajñasālas the king actually left his town. This was what Śenguttayan did on the eve of his northern expedition.<sup>2</sup> Such of the heroes as showed a bold front to the end and died, were honoured with Virakkal or Naḍikal, monuments raised in commemoration of their deeds of valour of which a good number are even now brought out by the spade of the archaeologist. Before the actual operations, an ultimatum was generally sent to the enemy king to the effect that those who did not voluntarily surrender would have to submit to the horrors of war.<sup>3</sup>

A number of musical instruments were displayed on the field of battle. These were *koḍumpaṇai*, *neḍuvayir*, *muraṣam*, *pāṇḍil*, etc. The kings who still opposed him in open war were taken prisoners after their defeat and released on their submission. The wars were so fierce that the soldiers sometimes cast off their arms and escaped in the guise of ascetics, musicians and dancers, Brahmans and other non-combatants.<sup>4</sup> This points to the prevalence of ethical standards in ancient warfare in South India.

#### DEPARTMENT OF JUSTICE

Passing on to the department of justice we notice that the chief magistrates who sat in the hall of justice (*Aṟakkalam*) when they disposed of cases were Brahmans. The idea

<sup>1</sup> Canto xv, ll. 206-16.

<sup>2</sup> Canto xxv, ll. 183-94.

<sup>3</sup> Canto xxvi, ll. 52-66.

<sup>4</sup> Canto xxvii, l. 179 ff.



was that those dispensing justice must be versed in the law codes.<sup>1</sup>

Though the kings were actuated by the best of motives in meting out justice there was sometimes a miscarriage as we note in the case of Kōvnap.<sup>2</sup> There were jails and superintendents of jails.<sup>3</sup> As already noticed there was a periodical release of prisoners. Usually capital punishment was awarded in cases of theft. Among others the six chief offenders according to the laws of the state were false witnesses, pseudo-sannyāsins, unchaste women, disloyal ministers, adulterers, and tale-bearers.<sup>4</sup>

#### VILLAGE ADMINISTRATION

Already we have seen that the empire was divided into *nāḍus* (perhaps answering to modern provinces) and a subdivision of the *nāḍu* was the *kūṛṅgam* (district). But the village was the unit of administration.

Every village had a *mayyam* or the village *sabha*, where the elders transacted the business of the village. There were certain tribal settlements in the hills and forests. The Eiyar settlement may be cited as an example. Excepting these settlements, the villages in general were not isolated groups far away from the link of humanity. There was active intercourse, political and commercial, between village and village and between village and city. Learned men and pious Brahmans of one kingdom felt at home in alien kingdoms. To cite an instance, the Brahman of Mānkāḍu, a village in the Cēra *nāḍu*, visited sacred places as far as Cape Comorin through the Cōḷa and Pāṇḍya kingdoms. In spite of the gloomy trail through woods and jungles the roads were safe. There were officials appointed by the state to look after the welfare of the villages, and these were to a large extent responsible

<sup>1</sup> Cantos xxii, l. 8; xxvi, l. 246, xxviii, l. 222.

<sup>2</sup> Canto xxii, l. 103 *Maṇi*, canto xix, l. 111.

<sup>3</sup> Canto xvi, l. 148 ff.

<sup>4</sup> Canto v, ll. 128-34.

for the peace and security of the rural parts. They were often aided by the village assembly.

## XI

## GEOGRAPHICAL DATA

The celebrated commentator Nacchārskinīyār divides the whole Tamil land into four divisions: Mahāmaṇḍalam, Coḷamaṇḍalam, Paṇḍyaṇḍalam, and Toṇḍaimaṇḍalam. In the days of the *Śiṣya-puṭīkāṁ* there was no Toṇḍaimaṇḍalam division as such. There were then only three divisions. Mahāmaṇḍalam was already referred to as the Cēra kingdom. It may be noted in passing that the term *maṇḍalam* in the sense of a province or kingdom does not occur in the Sangam works.

The ancient Cēraṇāḍu was constituted by modern Salem, Coimbatore, and the Nilgiri districts besides the whole of Malabar and a part of Travancore (Vēṇāḍu). This kingdom occupied five of the twelve divisions which comprised all the Tamiḷagam. The five of the Cēramaṇḍalam were Kuṭṭanāḍu, Kuṇḍanāḍu, Kongunāḍu, Pūḷināḍu and Mālāḍu (Makūnāḍu). Some of the titles of the Cēras like Kuṭṭuvay and Pūḷiyay are coined from the names of these territorial divisions. The ancient Kongunāḍu comprised the modern districts of Salem and Coimbatore. The chief rivers of the Cēra kingdom were Āpporunai (Amarāvati), Kuṇḍavanāru, Kāñji (Noyyil), Kāriyāru, Śuḷḷiyāru,<sup>1</sup> Pēriyāru or Ponnāgi, and Bavāgi or Vāgi. To this kingdom Senguttuvay added by conquest Koḍuhūr in the south of the Mysore state. Vañjikkaruṇūr<sup>2</sup> was the capital of this great kingdom. Toṇḍi and Muṣiri were the chief ports.

We are furnished with a full and detailed description of the capital city, its suburbs, fortifications, streets and roads, public halls, museums, parks, temples and *māṭams* and the palace.<sup>3</sup>

<sup>1</sup> Śuḷḷi falls into the western sea; at its mouth is the town Muṣiri.

<sup>2</sup> Canto xxvi, l. 50; xxviii, l. 106.

<sup>3</sup> *Maṭṭi*, canto xxviii; *Śiṣya*, canto xxviii, ll. 48-50.

The late Kanakasabhai surmised that this Vañji might be Tīru-karūr now a deserted village three miles from Kothaimangalam and this view has been adopted by some of the later scholars without bestowing much thought on this all-important question. This theory did not go unchallenged. Pandit M. Raghava Aiyangar first identified Vañji with Karuvūr in Trichinopoly district. Following him Mahāvidvān R. Raghava Aiyangar, whose authority on the Sangam classics cannot be disputed, wrote a book in Tamil entitled *Vañjimānagar*. The long and short of this erudite thesis was to settle once for all the controversy as to the location of the original Cēra capital, and after a critical examination of all the aspects of the question, he came to the only possible conclusion that this Vañjikkaruvūr was the present town Karūr in Trichinopoly district. It is not possible nor is it necessary to traverse the ground again. If epigraphy were pressed into service, the following would be read with interest: 'A damaged record in the Śiva temple here (Nerūr, a village very near Karūr) mentions Karuvūr as Vañjimānagaram which must help to settle the identification of the original Vañji at Karūr and not at Cranganore on the west coast.'

The chief mountains are the Kolli hills, the Ayirai hills (in which the Ayirai river has its source), and the chain of Ānamalais. This river Ayirai<sup>2</sup> must be Poggāni (Pūrṇavāhini). The hill Ayirai (Aivar-Malai) was sacred to the goddess Kōṟṟavai, the deity of the Cēras. The other hills of the Kongunāḍu are Naṅṅā and Vaṇḍamalai, the latter south of Karuvūr.

#### THE PAṆḌYAN KINGDOM

It would appear that the ancient Paṇḍyan kingdom extended far into the south where were the Kumari hill and the river Pahrūḷi both of which had been swallowed up by the sea long before the commencement

<sup>2</sup> *Gazetteer of the Trichinopoly District*, Vol. II, 1931, p. 130.

<sup>3</sup> *Canto xxviii*, ll. 145-6.

of the Christian era.<sup>1</sup> As if to compensate for the loss of this territory, the Pāṇḍyan king Neḷuñjeliyan added by conquest Miḷalaikkūṭṭam<sup>2</sup> and the Muttūrkūṭṭam<sup>3</sup> from the Cōlas, apparently territories in the modern district of Tanjore,<sup>4</sup> and Kuṇḍūrkūṭṭam<sup>5</sup> from the Cēras. It is only the gloss that gives this indication, and we have no other testimony to confirm it.<sup>6</sup>

If we are to follow the traditional account of three Saṅgamas, and there is no reason why we should not, the ancient capital of the Pāṇḍyan kingdom was also swallowed up by the sea, and this necessitated the moving of the capital to Korkai, probably the Kavāṭpuram of Sanskrit literature. From this again the capital was transferred to the modern city of Madurai, and this had been effected by the time of Pliny as he refers to it.<sup>7</sup> This became the seat of the great and ancient academy well known as the Saṅgam. Korkai also continued to be a chief city under the charge of the crown prince. The chief hill in the

<sup>1</sup> Cantor xl, ll. 17-22; see commentary on canto viii, ll. 1-2.

<sup>2</sup> It is rather difficult to identify this, though South Indian inscriptions often mention this as part of Pāṇḍyanai. For instance a record in the fourteenth year of the Pāṇḍyan king Jaṭavarman Sundara Pāṇḍya of the thirteenth century A.D. refers to it. (See also Tamil record No. 87 of 1901.) Tamil records Nos. 400-1 of 1900 refer to two places, Kūḷikūṭṭam and Kaṇḍikūṭṭam as subdivisions of Miḷalaikkūṭṭam. Neḷuvērkūṭṭam is another subdivision according to Tamil records, 130 of 1908 and 428 of 1911.

<sup>3</sup> This is also referred to in a number of inscriptions. Tamil record No. 59 of 1909, dated in the thirteenth year of the Pāṇḍyan King Jaṭavarman mentions Muttūrkūṭṭam in Pāṇḍyanamūḍam. See also 44 of 1904, 86 of 1905 and 80 and 201 of 1907. In the thirteenth and fourteenth centuries Kuppālūr seems to have been an important place in this subdivision (see Nos. 425 and 426 of 1913).

<sup>4</sup> K. A. Nilakanta Sastri. *The Pāṇḍyan Kingdom*, p. 28.

<sup>5</sup> This can be identified with Kuṇḍūrkūṭṭam occurring in the Madurai inscription of a Pāṇḍyan king whose name is lost. According to this, Kuṇḍūrkūṭṭam was the capital of Kuṇḍūrkūṭṭam, and this kūṭṭam formed a part of Aṇḍanāṇḍu (see I B P., Vol. II, p. 1036, ed. by V. Ranganachari). According to a record of Trichinopoly district, 460 of 1908, it came to be known later as Rājavarāṇḍu-Cāṭavēdimangalam.

<sup>6</sup> p. 303.

<sup>7</sup> H. H. Warmington, *The Commerce between the Roman Empire and India*, 1928, p. 167.

kingdom was Pōdiyil, the residence of the sage Āgastya if we are to believe the traditional account, and the important river was the Vaigai which was crossed when in flood by boats and canoes.

The limits of the ancient Pāṇḍyan kingdom may roughly be stated to have comprised the modern districts of Madurai, Ramanal and Tinnevely. The Vellar flowing through the Pudukkottai State formed its northern boundary. The Cōla kingdom consisted of a part of the modern Trichinopoly district, as well as Tanjore, Chingleput and South Arcot districts. The Tōḷamaṇḍalam which rose to prominence under the Pallavas was an appendage to the old Cōḷamaṇḍalam. It was in its turn divided into a number of *nāḍus* and *kāḷḡams*. Like the Pāṇḍyan kingdom the Cōḷamaṇḍalam had two capital cities Uḡaiyūr (Sans., Uragapuram) in the Trichinopoly district and Kāvērippattinam in the Tanjore district. The latter achieved prominence under Karikalaḍoḷan, the son of Ilameṇṇēṇṇi, but a part of it was destroyed by the sea in the course of two generations. It consequently lost its ancient glory as the principal seat of government.<sup>1</sup>

According to the *Periplus* the capital city Uḡaiyūr was the chief mart for pearls and the well-known Argynitic muslins; Argynitic being an adjective derived from the name Uragapuram. Sixty years later Ptolemy states that Uḡaiyūr was the capital. The Kāvēri was the only important river of the Cōla country.

To conclude, 'the traditional meeting-place of the three Tamil kingdoms was the temple of Sellāṇḍi Anṡman on the banks of the Kāvēri, twelve miles west of Kuḷittalai and three miles below the junction of the Amarāvati and the Kāvēri. The temple was the common place of worship of the kings of the three Tamil dynasties; a bond which runs

<sup>1</sup> For a detailed description of the city, its fortifications, streets and roads, see cantos v and vi.

to the south of the river marks the boundary between the Cōḷa and the Pāṇḍya territories, and the Karaipottanār on the opposite bank of the river was the boundary between the Cōḷa and the Cēra kingdoms.<sup>1</sup>

## XII

### RELIGIOUS DATA

Man is a religious animal and invokes the assistance of superhuman beings in his weal and woe. This invocation comprises rituals of fasting and feasting, singing and dancing. These are believed to please the deity who in his turn is expected to shower blessings on his worshippers. The chief gods invoked by the ancient Tamils were Sēyōṅ (also Murugaṅ and Veluṅ) and Māyōṅ (Kṛṣṇa or the Black God). Other gods worshipped were Śiva, Korravai or the Goddess of Victory, Balarāma, Varuṇa, Indra, etc. There is a view that some of these were peculiar to the different regions (of which five are distinguished) in the Tamil land.<sup>2</sup> But these are also Vēdic and Purāṇic gods, and their mention in early Tamil poetry shows that the assimilation and the blend of the two cultures, Sanskrit and Tamil, was a thing of the ancient past. The earliest extant work in Tamil, the *Tolkāppiyam* bears evidence of this. Similar ideas are found scattered in the *Silappadikāram*, and the twin epics betray clear influence of the Buddha and the Jaina cults which had come to stay in the Tamil land.

Side by side with these dissenting sects of which three are mentioned—the Buddha, the Jaina and the Ājīvaka, the established religion of the land was in a flourishing condition. At the outset, it must be remarked that there was no nice distinction between the orthodox religion and the so-called religion of the dissenting sects. The fundamental principles of all these sects were the same, and the

<sup>1</sup> Gazetteer of the Trichinopoly District, Vol. II, 1931, p. 67.

<sup>2</sup> See *History of the Tamils*, p. 75 ff.

differences, if any, were minor and trivial. It was in philosophical outlook and speculation that there was any difference, and hence the masses of the people to whom the higher philosophy was a sealed book did not trouble themselves about it. The religious discussions were only among the cultured few, and differences in opinions and views among them were treated with mutual respect. By the orthodox religion we mean Śaivism and Vaiṣṇavism. Even here the bitter hatred of the Śarva and Vaiṣṇava cults as separate sects, which was only a later growth on the tree of Indian religion, is totally absent in the *Śilappadikāram*. It is not possible to say whether in the days of the epic a certain person was a Śaiva or Vaiṣṇava in his creed, and hence he cannot be marked exclusively a Śaiva or exclusively a Vaiṣṇava. In fine, the sectarian spirit was totally absent, and every person was both a Śaiva and a Vaiṣṇava. Māḍari, a devotee of Kṛṣṇa and hence a Vaiṣṇava paid respects to Kavundī-Aḍigaḷ, a Jain *saṃnyāsini*.

A classic example is Cēraṅ Senguttuvay himself. Besides his prayers at the Agnihōtrasthāla of his palace on the eve of his expedition to the north, the king went to the Śiva temple and bore the feet of the Lord on his head as a mark of respect to Him. At this time the priests of the temple of Āṭakamāṭam, the local Vaiṣṇava temple, gave him the *prasādam* (garland of flowers) which he wore on his shoulders. The commentator has identified Āṭakamāṭam with the Trivandrum Palmanābhasvāmī temple. But as Pandit R. Raghava Aiyangar has ably argued that once the thesis that Karūr was the capital of the Cēras is established, it could not be that priests came all the way from Trivandrum to Karūr, and that therefore we must look for the temple in or near Karūr.<sup>2</sup> Therefore this must be the Ranganātha temple in Karūr, while the

<sup>2</sup> *Vaiṣṇavānagar*; cf. canto xxvi, commentary on l. 62; *T.A.S.*, Vol. V, p. 116.

Śiva temple must have been the Paśupatikōṣṭh of that place.<sup>1</sup>

The epic also mentions the great shrines dedicated to Subrahmaṇya like Tiruvendūr, Tiruccengōḷe, Ērakam and Veṅkattu.<sup>2</sup> The dances *tuḍikkūttu* and *kuḍaikkūttu* are attributed to Subrahmaṇya as the *koḍukōṭṭu* and the *paṇḍarangam* are to Śiva.

The worship of the Dēvi as the Kōṭṭavai or the Goddess of Victory and of Maṇimēkalai as the chief guardian deity of the sea is seen throughout. The idea that Lakṣmī, Sarasvatī and Pārvatī represent different aspects of the same Power is evident from the *veṇḍā* in Canto xxii. This reminds us of the Lalitōpakhyaṇa portion of the *Brahmaṇḍa Purāṇa* where it is stated that the original goddess at Kāśī was Mahālakṣmī who came to be known in latter times as Kāmākṣī. The ritual dance *vēṭṭuvavai* in honour of Kōṭṭavai was often performed by hill tribes like the Maravar. The opening lines of Canto xii, in fact the whole canto, describe this dance, and in this connexion we find that among the *baḷi* (offerings) mentioned, human and bloody sacrifices were not uncommon.<sup>3</sup> The Dēvi is often praised as the destroyer of Mahiṣāsura.

The ritual dance connected with Viṣṇu goes by the name of the *kuravaikkūttu* (probably Sans., Rāsakrīḍā). This kind of dance was largely performed by the female members of the community in honour of the god Kṛṣṇa who, tradition affirms, married the cowherdess Pīppai in the same way that Murugaṇ married Vallī, a hill girl. When Kōvalaṇ was executed under the orders of the Pāṇḍyan king, the city was visited with a number of ill omens which indicated some disaster to the city and its residents. According to the belief of the times such things could be averted by invoking deities dear to them. Hence

<sup>1</sup> Dilettante also visited this ancient town and is inclined to confirm the learned pundit's opinion.

<sup>2</sup> Canto xxiv, p. 516.

<sup>3</sup> See in this connexion E. A. Payne, *The Sāktas*, introductory chapter.



a *kuravaikkūttu* was arranged by Mādari and her daughter Aiyar in the presence of Kaṇṇaki. Another *kuravaikkūttu* was performed by the women of the hill tribes on the Neḷuvēḷkūṇṇam, the hill which Kaṇṇaki reached after the conflagration at Madura, and where, as she stood under the *vēṅgai* tree, a celestial car came down and took her to Heaven. In honour of Kaṇṇaki, these ladies arranged a dance and performed it with success.

Connected with the worship of Kṛṣṇa was the worship of Balarāma, his elder brother. That there was a cult of Balarāma is obvious from the mention of a separate temple to him.<sup>1</sup> Prof R. G. Bhandarkar is of opinion that the cult of Balarāma was known in Patañjali's time. It is not clear when the cult became extinct.<sup>2</sup> It is remarkable that the worship of Balarāma was in vogue in Tamil South India in the time of the *Śilappadikāram*.<sup>3</sup>

Again, we find evidence in the *Śilappadikāram* of the existence of separate temples to the Sun God, the Moon God, the Kalpa Tree, the Airāvata, the Vajra, Śāttap, and other Pāṣaṇḍa gods.<sup>4</sup> In the cities were found local shrines for the guardian deities. Such definite statements as to the existence of temples bear testimony to the fact that the institution of the temple had a much more ancient origin than that we would at present imagine. Evidence is not altogether lacking that temples existed in India in the fourth millenium B.C. as the recent finds of the Indus Valley indicate. Again, the four Būtas named after the four castes and the Būta at the

<sup>1</sup> Canto ix l. 10.

<sup>2</sup> See his *Saivism, Vaiṣṇavism, and minor religious systems*, p. 13.

<sup>3</sup> Devan Bahadur K. S. Rameswami Sastri drew my attention to a temple of Balarāma at Uḷuṇṇēśvaram on the seashore at a short distance from Uḷupī, dedicated by Śrī Madhavāchārya, worship being conducted there down to the present time.

An image of Balarāma said to be a typical example of the Kūṣāṇa period, is one of the acquisitions noted in the *An. Rep. of the U. P. Provincial Museum*, Lucknow, for the year ending 1930.

<sup>4</sup> Canto ix, ll. 9-15.

Būtatukkam were also offered prayers. Among the Vēdic deities Indra, Varuna and Agni are invoked. In more than one place, there are references to Vēdic Brahmanas, their fire-rites, and their chanting of the Vēdic hymns. The Brahman received much respect from the king and was often given gifts of wealth and cattle. The *parohita* (*aśan*) held a high status among the chief officials of the state, and he was a member of the cabinet which the king consulted on matters affecting the state. This is not unnatural as the Tamil kings claimed to be Kṣatriyas and the literary tradition connected them with the Solar and Lunar races.

Among the deities of the heretical sects, viz. the Pāṣaṇḍas, of whom the *Divākaram* distinguishes as many as ninety-six sects, the Śāttan is prominently mentioned. Even now remains of these old Śāsta temples are found in the boundary limits of villages, and people in distress invoke their aid to tide over their difficulties. As now, in olden days the temples of these deities were frequently visited by distressed people and their wishes were granted. These Śāsta temples appear to be indigenous to South India, where they are largely found, especially in the Tamil districts. But in the age of the *Śilappadikāram* owing to the impact of Sanskrit culture the Śāsta cult was apparently treated as heretical in character.<sup>1</sup>

We do not propose to deal fully with the three dissenting sects of Hinduism to which reference has already been made. There are references to the Buddha, the Indravāhara of Puhār, and the Mābōdi,<sup>2</sup> but the references to Buddhism which can be gleaned from the epic are very few. This is probably because the other epic *Maṇimēkalai* gives a full treatment of the subject. In the same

<sup>1</sup> It is interesting to note in this connexion that Śāsta or Mahāśāsta is the son born of Siva when He embraced Mōbbi (Viṣṇu in disguise), and hence he is called Harharaputran. According to Aṭṭiyārkkanaṇḍik and the *Divākaram* another name for Śāttan is Śātavāhanan.

<sup>2</sup> Canto x, ll. 11-14.

way there are but few references to the Śaṃnaya sect, the Ājīvaka, and to know what it is, one has to turn again to the pages of the *Maṃimēkalai*. It may be remarked in passing that all these sects were patronized by Aśoka, the Mauryan Emperor.

Some details about the Jaina practices and customs are also furnished by the *Silappadikaram*. From a study of Canto xv one is tempted to conclude that Kovadan and Kaṇṇaki followed the Jaina practice of bathing and clothing and eating. In fact they did so at Mālarī's house. But the evidence of the *Maṃimēkalai* shows that they were Buddhists. As has already been said the distinctions between the orthodox religion and the other sects were not sharp. While Senguṭṭuvay was of the orthodox faith, his brother Iṅgō-Aḍigaḷ is at least contended to have been a Jaina, and the poet Kōlavanikaṇ Ṣāttamar, their common friend, was a Buddhist. This is not peculiar to South India. We know, for example, that members of Harṣa's family 'acted on their individual preferences in the matter of religion'. While Prabhākara-vardhana, Harṣa's father, followed the worship of the Sun, his elder son Rājyavardhana was a Buddhist. Harṣa worshipped the Sun, Buddha and Śiva. And yet there was no conflict of interests among them.<sup>1</sup>

Again while the parents of Kōvalaṅ were Buddhists, those of Kaṇṇaki embraced the Ājīvaka faith.<sup>2</sup> Thus different members of the same household followed different faiths and there was no sectarian spirit among them. Only two explanations can be offered for this. Either the people did not look upon religious distinctions seriously, or there were no fundamental differences between one sect and another. To every one of them, *karma* was a factor to be reckoned with. Man's actions bad or good are

<sup>1</sup> V. A. Smith, *The Early History of India*, 4th ed., revised by S. M. Edwards, pp. 358-9. See also R. K. Mookerjee, *Harsha* (Rulers of India Series).

<sup>2</sup> Canto xxvii, ll. 90-100.

bound to yield results bad or good. Suffering in this birth may not necessarily be due to unrighteous acts done now but may be the result of past actions. Hence man must do his duty (*svadharma*) if he wants to attain salvation. The people in those days seem to have pinned their faith to this doctrine as many do even now.

Before we close this section it is worth noting that of all the Vedic gods, the worship of Indra is prominently mentioned. In fact the whole of Canto V of the epic is devoted to a detailed description of the festival of Indra and festivities connected with it. It would appear from the canto that the king interested himself in celebrating that festival with grand success, and to witness it, gods and men came even from remote parts of North India. It was an annual festival lasting for a number of days. It commenced on the full moon day in the month of Cīttirai (April), and with the preliminary worship of the guardian deity who was sent by Indra to help an ancient king of the Puhar line, Mucukunda. Sacrifices were offered in the five different *manzams* of the city of Puhār.<sup>1</sup> One feature of the festival was the removal of the drum from the Vajrakōṭṭam to the Airāvata temple, where it was placed on the nape of the elephant sacred to Indra. The bathing ceremony of Indra was the important day of the festival. We hear of the Indradhvajam festival in Sanskrit literature<sup>2</sup> which can be identified with the ceremony of *tulaikkōl* in Tamil literature, but there was no actual celebration of Indra's festival. How the ancient Tamils took to this special form of Indra's worship still remains a puzzle.

### XIII

#### SOCIAL CONDITIONS: TOWNS AND TOWN LIFE

If the *Maṇimākalai* can be characterized a philosophico-religious work, the *Sūlappadikāram* can be said to be a

<sup>1</sup> II. 140-4.

<sup>2</sup> E.g. *Pramittarādya Rājastiprahāṣa*, pp. 421-33.

treatise on political and social life.<sup>1</sup> Here we have a description of the three capitals with their glowing culture and civilization. In the busy streets of the cities any number of people belonging to various nations were met, most of them having come on commercial and other business. The municipal administration was excellent. The roads and streets were kept in good condition and were lighted. Committing nuisance in public streets was punishable. The houses seem to have been well built and properly provided with ventilation. Seven-storied buildings were not uncommon in the ancient cities, thus pointing to a considerable development of engineering skill in ancient South India. Among the communities the Brahmans received much respect especially for their learning in the sacred lore and for their continuance of the fire-rites. They were often awarded rich presents both in cash and kind. They were left unmolested during times of war, as was the case during Senguttuvan's battle on the banks of the Ganges. Next came the merchant community, and being the wealthiest community its members were honoured with titles by the reigning chieftains of the land.

Life in towns was one of luxury and ease. Some of the amusements of the people were dumb-shows and dancing accompanied by music, both vocal and instrumental. Women freely participated in such amenities of life. They attended temples and took part in the public dances. They decked themselves with costly attire and ornaments and made themselves attractive. Their clothes were of cotton, wool, silk, and even rat's hair.<sup>2</sup> One mode of their decoration was the painting of their bodies with scented pastes and powders and the wearing of garlands of flowers.

The womenfolk in towns can be classified into two divisions: housewives attending to household duties and

<sup>1</sup> As Dikshitar has devoted a long chapter to this question in his book *Studies in Tamil Literature and History* only a bare outline is given here.

<sup>2</sup> Canto xiv, ll. 205-7, *comm.*

leading pure lives, and prostitutes who were public women living in special quarters where the voluptuous young men of the city thronged. Even married men resorted to these places and wasted all their wealth on these courtesans, caring little for their wedded wives. A typical example is Kōvalan who spent all his fortune on Mādvī the dancing-girl, as a result of which he became so poor that he had to go to Mātura to earn a living. Outside the city in the suburbs, were public places which were the residences of ascetics and penance-performers, both orthodox and heterodox.

#### VILLAGES AND VILLAGE LIFE

If the town life was rich, the village life was equally so. The villagers, of whom the agriculturists, cowherds and shepherds formed the majority, led a simple life attending to their hereditary professions of cultivation and cattle-tending. The villages were not altogether cut off from the activities of town life. There were means of transport which were, primarily, bullock-carts on land and boats on water. Between the villages, or more properly between two great towns, thick forests abounded with wild animals and serpents, streams and springs of water, fruit trees and trees of other kinds, cornfields and flower gardens. Ilangū-Aḍigaṇḍi gives us a vivid picture of all this when describing the route from ancient Puhār to Mātura.<sup>1</sup>

The monotonous life of the villager was often enlivened by rural amusements of a varied character. Every village had a common dancing-hall (*kaḷam*).<sup>2</sup> Even the village women took part in these public performances like the *tuyangai*, a kind of dance.<sup>3</sup> Having enough to eat and drink, the villagers led a contented and happy life. Notwithstanding the security and peace afforded by the

<sup>1</sup> Canto x-xi.

<sup>2</sup> *Maṇi*, canto iv, l. 6.

<sup>3</sup> Canto v, l. 70.

kings of the land, theft was not uncommon. The Māgar who lived in forests and desert tracts, otherwise known as the Eiygar, who were often employed as soldiers in wars by the Tamil kings, had for their chief profession highway robbery.<sup>1</sup> They often deprived the unwary wayfarer of his belongings: cattle lifting was one feature of their thieving. They were addicted to liquor and ate from a common table. They hunted the wild hog, bear and deer, whose flesh they ate, using their skins as clothes and their ivory teeth and nails as ornaments.

#### MARRIAGE

Another aspect of social life deserving notice is marriage. In the ancient Tamiḷagam two forms of marriage were prevalent, the *kalavu* and the *karpu* (i.e. marriage in secrecy and marriage in the open). It was a peculiar custom of the *kalavu* that the lover secretly met the unmarried girl of his choice and made overtures of love to her. This roughly corresponds to the *gandharva* form of marriage. The lover usually came bearing a present in his hand as a token of his love. It was one of the divisions of the *kaikkilai* form of love.<sup>2</sup> The whole of the canto 'Kāṇalvari' is a dissertation on the different stages of the *kalavu* form of marriage.<sup>3</sup> The *karpiyal* form which had already taken the place of the *kalaviyal*, from the epoch of the *Tolkāppiyam* if not earlier,<sup>4</sup> had come to stay by the time of the epics. Though there are details of the *kalavu* form of marriage, it seems to have been confined to certain communities such as those living near the seaside or those living in the hills. In other words, the people in the lower stages of culture adopted it. In the more civilized parts of the land, the form of

<sup>1</sup> See also Dikshitar's paper 'The Eiygar' in *Sentamāl*, Vol. XXXI, No. 1.

<sup>2</sup> *Tolk.*, 'Porul', *sātram* 124-6.

<sup>3</sup> For further details see canto xxi, 'Kūṇṇakūṇṇal'.

<sup>4</sup> *Tolk.*, 'Karpiyal', *sātra* 4.

marriage was that laid down in the *Dharmasāstras* and the *Gṛhyasūtras*. The chanting of the Vedic mantras by the *purāhita*, the circumambulation of fire and similar customs show the profound influence which Sanskrit culture had on the Tamils. If the Tamils took to northern customs of marriage, the northerners who settled in the Tamil land also adopted some of the Tamil practices in their system of marriage. The tying of *tālī* (*māṅgalyam*) or a sacred thread to the neck of the bride by the bridegroom is an instance in point. There is no warrant in the ancient law-codes for this practice. It is a practice of the Tamils copied in later times by the so-called Aryans. This is another instance of the harmonious fusion of the two ancient cultures.<sup>1</sup>

#### MUSIC AND DANCING

Passing on, we meet with a wealth of material for an elaborate study of music and dancing. There was ritual singing and ritual dancing. Dancing as a part of religious worship is in evidence among the ancient peoples. It is said<sup>2</sup> that 'in early Christianity bishops led the faithful in the sacred dances both in the churches and before the tombs of the martyrs'. We also hear that the Tarahumare Indians of Mexico regard the dance as 'a very serious and ceremonial matter, a kind of worship and incantation rather than amusement'.

A dance conducted with the intention of moving the deity becomes a real form of prayer and this is in evidence in the Tamil classic. In addition there were dumb-shows; but there is no evidence of any regular play having been enacted.

The *Sūlappadikāram* furnishes the legendary origin of

<sup>1</sup> The marriage of Ravana and Sita is a description of marriage in high life. See canto I for the preliminaries, the *pandal*, the religious and social functions ending with the *āsirvāda* rites.

<sup>2</sup> E. Crawley, *The Mystic Rose*, Vol. I, 1927, p. 371.



dancing. Once in the *sabha* of Indra, his son Jayanta misbehaved with the heavenly actress Urvaśī, in a manner that enraged the sage Agastya who cursed Jayanta to be born a bamboo stick in the Vindhya hills, and Urvaśī a courtesan on the earth. Hence the name Jayanta is celebrated in the ceremony and worship of *talakkāl*. It was a bamboo stick symbolical of Jayanta. Often the handle of the umbrella of an enemy-king was used as the *talaikkol*. It was duly bathed and adorned and carried in procession before it was finally taken to the public theatre. The actress for the day placed it on her head perhaps to serve as an equipoise when regular dancing began.

The worship of Murugaṇ and Māyōṇ included dancing as a relieving feature of the occasion. The former is the war-god and the latter the love-god. But a number of dances are associated with gods like Śiva, Durgā, Indrāṇī, besides Murugaṇ and Kṛṣṇa. Aḍiyārkkunallār informs us that Kṛṣṇa danced ten kinds of dances<sup>1</sup> (of which *alīyak-kūttu*, *mallāḍal*, and *kuḍakkūttu* are mentioned in the text) after his victory over Kamsa, Bāṇāsura, and after the release of Aniruddha. Ilango-Adigaḷ refers to the dances of Śiva, Murugaṇ Kāma, Durgā, Lakṣmī, and Indrāṇī. Śiva is said to have danced the *koḍukolṭi* and *pāṇḍaravaṇam* dances after the burning of the Tripura (Three Cities) in the presence of Brahmā who was his charioteer at that time.<sup>2</sup> Murugaṇ is said to have danced the *tuḍi* after exposing the deceit of Sūrāsura; Kāma (the God of Love) the dance of Hermaphrodite; Durgā the dance of *marakkāl* after vanquishing the *asuras*; Lakṣmī (the Goddess of Wealth) the dance of *pāvai* after her victory over the *asuras*; Indrāṇī the *kaḍayam* after defeating Bāṇāsura. But it is difficult to find similar references to these dances in Sanskrit literature. Of the eleven kinds of dancing,<sup>3</sup> two divisions are distinguished: *vilāṇiṇṇāṭal* (a dance fixing oneself in a particular station); and *pāḍam viṇtāṭal*. Six dances like

<sup>1</sup> Cantō vī, l. 46 ff.

<sup>2</sup> Ibid., l. 39 ff.

<sup>3</sup> Ibid., l. 65, canon.

the *alliyam* constitute the first division and five like the *tugi* the second division.

In addition to these are the *kuravaikküttu* so elaborately explained in the epic and performed by the women of the cowherd and other communities. It is said that Kṛṣṇa and Pinnai once engaged in that kind of dance. There was also the *küttu* of the Maravar in honour of Kōṭṭavai. The *Śilappadikāram* shows an advanced state of evolution in the art of dancing. From primitive ritual dancing, it became transformed into a mere form of secular amusement. This must have been due to the profound influence exerted by the classic works like the *Bharatamūṛtyasastra*. The term *dēśikküttu* in the 'Arangēṅṅukāḷu' will itself explain the indigenous as opposed to the alien forms of dancing introduced into the Tamil country. In explaining the technical terms the commentator quotes as authorities such authors as Seyirriyaṇār, Mativāṇar, Barataśēṇapatiyār, Guṇanūluṭaiyār, Jayantanūluṭaiyār.

From a study of relevant portions of our epic, the *kūttus* may be broadly classified into *vēṭṭiyal* and *poḍuviyal*. Another classification was *sāntikkūttu* and *vinōdak-kūttu*.<sup>1</sup> Dancing was always to the accompaniment of music. The *Śilappadikāram* belongs to the class of *iṣait-tamiḷ* in the sense that it has six cantos on music—'Arangēṅṅukāḷu', 'Kāṇalvari', 'Vēṇirkāḍu', 'Āycciyar-kuravai', 'Kuṇṇakkuravai' and 'Vēṭṭuvavari'. Melody is fully realized as the basis of Hindu music. The structure of the musical modes or *rāgas* rests invariably on a system of seven notes. W. W. Hunter remarks: 'It is indeed impossible to adequately represent the Indian system by the European notation; and the full range of its effects can only be rendered by Indian instruments, a vast collection of sound producers, slowly elaborated

<sup>1</sup> For details see Aḷiyārkkumallār's commentary, pp. 79-80.

during 2,000 years to suit the special requirements of Hindu Music.<sup>1</sup>

South Indian music, usually called Karnāṭaka music seems to follow largely the theory, modes and notation of early Sanskrit musicians. But still in many respects it differs from them and maintains a distinct individuality unbroken for centuries together. Refinements were introduced from time to time in the original *rāgas*.<sup>2</sup>

It would be an interesting study to examine the ancient theory of music, and its practice by means of musical instruments in use.<sup>3</sup> But it is so technical in character that it is rather difficult to understand the full significance of the text in spite of elaborate commentaries on it. *Ḥuṭi* is the technical term for music and singing, secular and religious, and may be vocal or instrumental or both. Suffice it here to say that the ancient Tamils like the ancient Greeks had a highly developed art of music.<sup>4</sup> There were musicians of both sexes. The male singers were known as *pāṇars* and female singers as *vīraḥis* and *pāḍṁis*. They went from place to place displaying their musical talents and thus earning their livelihood. In addition to these professionals the ancient Tamils were lovers of music. Four varieties of tunes—*paṇi*, *paṇṇiyāg-gīram*, *tīram*, *tīrattīgām* were developed, appropriate perhaps to each of the four regions into which the whole Tamil land was divided. The 'Arangōṅṅukāḍai' (canto iii) is a treatise by itself on the various aspects of musical science. Besides the text, the commentary throws welcome light without which it is not possible to make out anything of the ancient modes of Tamil music.

The qualifications of the songster, the drummer, the flutist, and the *vīṇā* player are described in elaborate

<sup>1</sup> The *Imperial Gazetteer of India*, Vol. VI, 'India', p. 111.

<sup>2</sup> See Introduction to M. S. Ramaswami Aiyar's *Narasimhachalānḍhī*.

<sup>3</sup> For a collection of important extracts from the epic see M. Abraham Pandithar's *Karṇāṭasāgaram*, 1917, pp. 526 ff.

<sup>4</sup> For a short history of music, see W. J. Turner's *Music in 'The How and Why Series'*.

detail. The songster must possess the instinct to group and develop the notes by distinguishing the foreign from the indigenous.<sup>1</sup>

He and his assistants like the drummer must be versed in *naṭaka* literature which is divided into two parts, one relating to the king and the court, and the other relating to the common people. The drummer had to adjust his performance to that of the songster so that the latter might not feel the strain, nor the audience the monotony of the pure song. He supplied the deficiencies of the vocalist and the instrumentalist by appropriately swelling or reducing the sound of the drum. His skill much depended on the practice of his hand.<sup>2</sup> The flutist was a practised hand in what was known as *cīṭirappuṇarppu* which was nasalizing the hard consonants in singing a musical piece. He must be an expert in the use of his fingers.<sup>3</sup>

The *vīṇā* player<sup>4</sup> must be versed in fourteen *pālais*, four pertaining to the lower key, seven to the medium and three to the higher. In this way he adjusted the sound.

From a study of Canto iii in the *Śulappadikāram* three kinds of musical performance can be distinguished—the *vīṇā*, the flute and the vocal. The musician exhibited his skill either by playing on the *vīṇā* or flute, or by singing, but in all cases he was accompanied by the low-voiced *ṃḍangam* and similar instruments. Four kinds of *vīṇā* are referred to by the commentator—*pēriyāl*, *maṅkarayāl*, *śakōḍayāl*, *śengōṭṭiyāl*. The *yāl* was distinguished by the number of its strings. The flute was classified into five types according to the material of which it was made: bamboo, sandalwood, bronze, red catechu and ebony. Of these bamboo was the best, bronze middling while sandalwood and the others were inferior. The flute had seven holes for the seven *svaras*—sa, ri, ga, ma, pa, da, ni. Seven fingers were pressed into service when

<sup>1</sup> Canto iii, ll. 30-36.

<sup>2</sup> *Ibid.*, ll. 56-60.

<sup>3</sup> *Ibid.*, ll. 45-55.

<sup>4</sup> *Ibid.*, ll. 70-94.

playing on the flute.' The seven fingers are three of the left hand leaving out the thumb and the small finger, and four of the right hand leaving out the thumb.

Of percussion instruments, which were generally hit with a stick and were accompaniments for any performance, thirty-one kinds were distinguished. All of them were made of stretched skins.<sup>4</sup>

A qualified actress went through seven years' training from her fifth year to her twelfth, and exhibited her skill on the public stage to win the appreciation and approval of the king.<sup>5</sup>

## XIV

### SUPERSTITIONS

The remark has been made already that the ancient Tamils were, like all ancient peoples, god-fearing, simple, superstitious, and almost ready to take things for granted. That they had a number of deities and that they sent their prayers to the gods in their daily life has been indicated in the foregoing pages. It was an age of crude astrology, and its aid was sought whenever any one fell ill and sickness persisted. This was especially so when girls were stricken with love-sickness. Little knowing that their unmarried daughters were under the frenzy of love, their parents treated them for one sickness or another. The final relief came, of course, only with the marriage of the girl. Side by side with this, the ancient Tamils attached much importance to dreams. There was the belief that a dream foreshadowed coming fortune or misfortune. It was believed that a dream, as they remembered it, would come true at some future time. Kaṇṇaki had an evil dream which she communicated to Dēvandi; and the Pāṇḍyan queen dreamt a horrid dream

<sup>4</sup> p. 101.

<sup>5</sup> *Studies in Tamil Literature*, p. 299 n.

<sup>6</sup> For the construction of the stage, *ibid.*, pp. 295-6.

on the eve of the conflagration at Madura, of which she informed her husband, the king Neḷuñjeliyan.<sup>1</sup> There was in existence a treatise on dreams which foretold the results of dreams, good or bad. Aḷiyārkkunallār quotes from that book in his commentary.<sup>2</sup>

We may draw one or two references from the text to show how the ancient Tamiils were superstitious. The *naṭkal* and the practice of *parasthanam* on an auspicious day on the eve of starting on distant expeditions or other parts of the country may be cited. The appearance of a hump-backed bull from an opposite direction when setting out on any business was supposed to lead to calamity.<sup>3</sup> The following among others were supposed to spell disaster to the State: The falling down of the sceptre and the royal umbrella of their own accord; the appearance of Indra's bow (a rainbow) at night, and the falling of stars during the day-time, were regarded as omens<sup>4</sup> foretelling that some evil was in store for the ruling house and even for the kingdom. They had faith in gods and goddesses flying in the air to give aid to the distressed, such as the shipwrecked, and they also heard with faith the preachings of Cāraṇas, Yaksas and other divinities whose feet did not of course touch the earth. Faith in the efficacy of mantras like the *paṭṭāḱara* and *uṣṭāḱsara* was widespread. Belief in evil spirits who made a feast of dead and wounded bodies, and also frequented burial grounds, is attested to. The ancient Tamiils had their own belief in expiatory ceremonies: for example, Kōvāḷan helped in her *prāyaścittam* (expiation) the Brahman lady who killed the mungoose. They took purificatory baths in sacred pools of water and gave lavish gifts in cash and kind to the deserving, all of which, it was believed, would stand them in good stead in their lives after death. It is significant that there was a treatise on theft known as *Karavaṇam*, to which the state

<sup>1</sup> Canto xx, ll. 1-12.

<sup>2</sup> Canto xvi, ll. 100-101.

<sup>3</sup> p. 408.

<sup>4</sup> Canto xx, l. 1 ff.

goldsmith referred in his argument with the executioners of Kōvalan.<sup>1</sup>

The existence of a high degree of excellence in the art of painting is clear from the reference to *Ūviyanūl*, to the different aspects and modes of painting, and the large use of it on walls of houses and on stage curtains. In this connexion the commentator furnishes notes from the *Nāṭakanūl*, *Pañcabhāratīyam* and other works now lost to us. The carving out of Kaṇṇaki's image and the building of temples, *paḷlis*, and *kōṭṭams* also substantiate the view that sculpture and architecture were developed to the same high degree as the other fine arts, such as music and dancing. In fact, mention is made of all the sixty-four arts known to the Tamils.<sup>2</sup>

## XV

### TRACES OF ARYAN CULTURE

The life described in the *Śilappadikāram* is generally permeated by Aryan concepts and Aryan religious ideas. This is also true of Sangam works like the *Tolkāppiyam*, the *Naṭṭinai*, the anthologies of the *Ahanāyūru* and the *Puṇāyūru*. It is evident that the Tamil imagination has been from early times influenced by Aryan culture. It can be safely asserted that in the Sangam age the original Tamil culture was transformed into a synthesis of Sanskrit and Tamil elements. The author of the *Śilappadikāram* must have had first-hand knowledge of the Sanskrit works on drama and music as well as of the Epics, and the Purāṇas. The following among the many may be cited as instances of Aryan influence in South India.

- (i) The opening lines of the first chapter are laudatory of Sūrya, Candra, Indra, and Varuṇa of the Vēdic literature.<sup>3</sup>

<sup>1</sup> *Canth* xvi, l. 189.

<sup>2</sup> Vātsyāyana's *Kāmasūtra*, Bk. I, § 3, st. 14-5, comm.

<sup>3</sup> For similar references see *Tolk*, 'Paru', *sūtra* 88; *Kaṭṭagam*, st. 141.

- (i) In the first chapter again we find that the marriage rites of Kōvalan and Kannaki were performed in the Aryan fashion with the help of a learned Brahman *purōhita*.<sup>1</sup> The bridegroom went around the fire as enjoined<sup>2</sup> by the *Gṛhyasūtras* on Vniśya, and Kōvalan was a Vniśya. The fire-cult had been introduced into the Tamil country in much earlier times,<sup>3</sup> and the monarchs of old engaged in Vēdic Yajñas or sacrifices. Instances of this are not lacking. We have the Cōḷa Rājasūyamvōṭṭa Perunar-kūḷi, the Cera Celkeḷu-kūṭṭuvan, the Pāṇḍya Palyāgaśālai-Muklukuḍumi.<sup>4</sup>
- (ii) There is again a reference to the region of Uttarakurus or the *Bhōgabhūmi* of Sanskrit literature in Canto ii of the epic and elsewhere, and the *Padirupṭṭattu* speaks<sup>5</sup> of Pālu-Gautamaṇār going to Heaven in human form helped by his king Palyāgaic-celkeḷu-kūṭṭuvan.
- (iv) The general description of dancing and music, the dance of Mādavi in particular before the Cōḷa king, and the very names Mādavi, Cītrāpatī, and Māduri lead us to infer that the author is indebted to Aryan ideas. Though the *yāl* is a characteristic Tamil instrument, the art and science of dancing reveal borrowings from an alien culture.
- (v) The reference to the *sūta* and the *māgadha*<sup>6</sup> among the establishment of the royal

<sup>1</sup> *Māmaduṇṇārppāy mūgaivāḷi kuttīla tiruṭam ceyvāṭu*, canto i, ll. 52-3.

<sup>2</sup> *C.H.I.*, Vol. I, p. 233.

<sup>3</sup> *Tolk*, 'Porul', *sūtra* 92.

<sup>4</sup> *Pugam*, st. 6 and 12.

<sup>5</sup> See also third Ten.

<sup>6</sup> Canto v, l. 48. For similar references see the *Madurakkōṭṭi*, a composition of Mānguḷi Marudanaṇār whose contemporaneity with Tala-yāṭṭagānattup-pāṇḍyan is unassailable. See *Pugam*, st. 72.



household may point to the introduction of another Aryan institution.

- (vi) The epic mentions deities like Śiva, Baladēva, Subrahmaṇya, Viṣṇu and Indra, and their worship, in more than one place.<sup>1</sup>

To conclude, the dissemination of Aryan culture was largely brought about by that class of wandering mendicant whose business was to spread the light of knowledge from one part of the country to another. The exposition of the *Purāṇa* is spoken of as *travavaruikkun-ṣeyal* and it was expounded by ascetics who made the outskirts of the city their residence.

From the foregoing discussion it can be noted that there is nothing in the *Śilappadikāram* which would mark it off from the cultural point of view as a poem belonging to an age different from that of the *Paganāpūru*, *Ahanu-ṇūru*, *Eṭṭuttogai*, *Pattupṭāṭṭu* or even the *Tolkāppiyam*. If detailed references are lacking in these works it is due to the difference in the themes of each respective composition. If the *Paganāpūru* and *Ahanuṇūru* do not furnish us with religious data, it is because they were sung to earn the patronage of chieftains by eulogizing, sometimes unflatteringly, their achievements. There is however the *Paripāḍal*, where a poet like Nallanduvaiyār shows himself versed in Vēdic and Purāṇic lore.<sup>2</sup>

## XVI

### THE AUTHOR OF THE POEM

Ilango was the younger son of king Cēralātan, and his elder brother was the Cēra king Senguṭṭuvan celebrated in the *Śilappadikāram*. The word Ilango means the younger prince, and perhaps it was more a title than a proper name. But what his real name was we cannot say with any certainty. This young prince, who belonged

<sup>1</sup> Cf. notes v, ix and xiv.

<sup>2</sup> Cf. note v, ll. 179-81.

<sup>3</sup> E.g., the opening lines of poem 8, cf. also poem 3.

to a distinguished family connected by marriage alliances with the other ruling dynasties of South India and who was blessed with fortune and wealth, was destined to give up the pleasures of royalty and to take to a life of renunciation and self-sacrifice. This came to pass as follows.

One day, when the king Ceraḷāṭan was sitting in the audience hall, there came to the court an astrologer who predicted the immediate death of the reigning monarch and the passing of the throne to his younger son. It was an age of faith in astrology. The prediction was a rude shock to Senguṭṭavan, the elder son of the king and the heir-apparent to the throne. Iṅgō noticed this, and in order that his brother might enjoy the honour attached to the throne, became a monk so that he could not be king.<sup>1</sup> The assumption of holy orders was to assure his brother that he would not stand in the way of his hopes and aspirations. As a monk should, he left the palace for the *kōṭṭam* (usually situated in a suburb); and his residence came to be called Kuṇavīyik-kōṭṭam.<sup>2</sup>

#### IṅGŌ, THE HISTORIAN

Iṅgō led a secluded life, but a few scholars visited him now and then. His friend and companion was Kūlavāyikāṇ Sittalai Śāttanār, the celebrated Sangam poet and the great author of the *Maṇimēkalai*, another epic of no mean repute to which references have already been made. From the *Paṇṇrupattu* and other Sangam works like the *Puṇanāṇṟu* and *Ahanāṇṟu* anthologies, we gain an idea of the contemporary poets and scholars. Paraṇar to whom is attributed the fifth Ten was a contemporary of

<sup>1</sup> Some biographers of Aśoka have misunderstood the real significance of Indian monastic life, and have wrongly styled him monk-emperor.

<sup>2</sup> *Canto xxx*, ll. 174-85

Iṅgō So also were Kapilar and others. Well qualified for the task as a member of an important royal family of the Tamil land, Iṅgō, in his retirement, wrote what may be called a contemporary history of the three chief Tamil dynasties, and even planned to continue the epic *Maṅimō kalai* himself. But having heard that Śāttanar had begun and completed the work, he contented himself with the composition of the *Śaṭṭṭadikāram*.<sup>1</sup> Like the other poets of his age, he did not go from court to court eulogizing one chieftain after another. Iṅgō's task was to write a history, and if we bear in mind the impartiality with which he has described the Cōḷa and the Pāṇḍya chiefs, one has to conclude that he has in no way exaggerated the achievements of his brother. Thanks, then, to Iṅgō, we have reliable material for reconstructing the history of the period.

#### HIS RELIGION

We need not enter again into the controversy regarding the age in which Iṅgō lived. From what we have said of Senguttuvan it follows that Iṅgō also must be assigned to the latter half of the second century A.D. But far more important is the question of his religious faith. The term *Kuṇavāyarkōṭṭam* is interpreted by Aḍiyārkkunallār as *Aruhaṅkōḷ*, the name generally given to the Jaina temples. From this and from the term *Aḍigaḷ* being used as a suffix to his name, the late Mr. Kanakasabhai opined that Iṅgō was a monk of the Nirgrantha sect of the Jains.<sup>2</sup>

But this question is largely interwoven with the faith adopted and adhered to by his brother Senguttuvan. *Aḍigaḷ* is a term of respect, and is in use even today among saints, seers and holy men to whatever faith they may

<sup>1</sup> See the *paṭṭham* to the *Śaṭṭṭadikāram*.

<sup>2</sup> See V. Kanakasabhai, *The Tamils 1800 Years Ago*, p. 208.

belong. Again, the term *kōṭṭam* is a general name for temple, and cannot be said to denote particularly a Jaina temple.<sup>1</sup>

While we are examining this question it is necessary to call in the testimony of another datum that goes to establish his religion beyond doubt. This is the fact of Iṅga's attending the Vedic sacrifice elaborately performed by his brother after his return from his northern expedition. A follower of the Jaina cult, with his watchword of *ahimsā*, could not be expected to attend a function like the Vedic sacrifice. This, together with his presence on the occasion of the founding of the Pattinī cult, conclusively shows that Iṅgō was a follower of the orthodox religion like his brother Senguttuvan. We have already seen that Senguttuvan was a follower of orthodox Hinduism. In fact, his very birth was due to special prayers offered to Siva.<sup>2</sup> But his was not the Śaivism of the rabid type. He worshipped Viṣṇu also. To him there was no difference between Siva and Viṣṇu. Senguttuvan's religion was what is known in the Sanskrit texts as the *śaṇḍāna-dharma*. He was a tolerant Hindu monarch. He was the originator of the cult of the Pattinī, to which Iṅgō not only assented, but heartily co-operated in its accomplishment. One cannot make out any difference in his description between one particular sect and another. It is the view of the learned editor Dr. V. Swaminatha Aiyar that Śaivism was the religion of Iṅgō.<sup>3</sup> While agreeing in the main with this view, we may respectfully point out that at the time of which we are speaking, there were no cut and dried sects like Śaivism and Vaiṣṇavism. It would be therefore more appropriate to say that he was a follower of the established faith of the land, which we may call Hinduism in its broader sense.

<sup>1</sup> Canto ix, l. 9 ff.

<sup>2</sup> Canto xxvi, ll. 98-9.

<sup>3</sup> *Sfn.*, preface, p. 17.

COMMENTATORS AND COMMENTARIES:  
ARUMPADAVURAIYĀŚIRIYAR

It is unfortunate that we have not been able to discover the name and age of the distinguished commentator of the *Silappadikāram*, well known as Arumpadavurniyāśiriyar. Though no clue is forthcoming for the identification of this commentator, this much is certain that his literary attainments were of a high order, and that his special knowledge of musical treatises was undoubted. This commentary *Arumpadavurai* is the older of the two extant commentaries, the other being that of Aḍiyārkkunallār. The excellence of the commentary is due to the fact that it explains fully the technical terms and phrases in the text, and interprets them in the light of their actual use in the Sangam epoch. Though only words and phrases which require interpretation are pressed into service, the commentary is complete, and throws welcome light on the portion of the text to which the comments of Aḍiyārkkunallār are not available. In this way the commentary is useful and also valuable.

That Aḍiyārkkunallār was indebted to this *Arumpadavurai* is obvious from his own commentary, where in one place<sup>1</sup> he explicitly acknowledges the sources from which he has taken his material. Aḍiyārkkunallār quotes him once by the name Arumpadavurniyāśiriyar. A study of the two extant commentaries shows how Aḍiyārkkunallār has simply followed him in many places, especially in the cantos which deal with the theory and practice of music. The greatness of the commentary lies in the fact that it furnishes rare and detailed notes on music and dancing. It is no exaggeration at all to say that without them nothing can be made out of the text. For, even with the two commentaries before us, it is difficult to get

<sup>1</sup> Canto v, ll. 157-58, commentary.

at the true interpretation of these technical terms relating to the art of music. Arumpadavuraiyāśīriyar's religion was, so far as can be gathered from the commentary, the established religion of the land, i.e. Hinduism. From the fact that he quotes the extant astrological work *Jinēndramūlai* in connexion with *arudams*<sup>1</sup> it may be said that he lived after the author of the *Jinēndramolai*. But when the latter flourished is itself doubtful.

## XVIII

## ADIVÄRKKUNALLÄR

The other commentator is Adivärkkunallär who is supposed to have lived, not without reason, in the fifteenth century A.D. As we have already said, he mentions Arumpadavuraiyāśīriyar in one place and he has followed him in the main, sometimes adopting his very phrases and sentences. His is a commentary where due acknowledgement is made of the authorities from which he has taken his material. That he was a critical scholar and a researcher is seen from the portion of his commentary where he interprets the religion of the different characters in the epic, as also from his endeavour to fix the chronological limits of the exact day and time of Kōvalag's starting for Madura, etc. In pressing into service the astronomical data, though not in a way warranted by the original, the commentator shows himself an able astronomer and, we may add, an astrologer too. That he was an accomplished scholar and had made a special study of the musical treatises is evident from the names of the originals which occur in the commentary. The books quoted from are *Indirakāliyam*, *Pañcamarapu*, *Barataśēyāpatiyam*, and *Mativāyar-nātakattamūnūl*. It appears that these treatises, which were available to the commentator in his time,

<sup>1</sup> Cantle xvii, p. 443.

have been lost in the course of the last five centuries. The commentator is very meticulous about alien words, words in use in the Malaiṇḍu and the use of extinct proverbs. Such terms and expressions are interpreted with the care and the caution which they deserve. He also quotes an author Kaviccekkaṇavarutti.<sup>1</sup> This may be a reference to Jayamkondāṇ, the author of the *Kalingattu-parai*, or Oṭṭa-Kūttar, the author of a *parai* on Vikrama cōla as testified to us by the commentator on the *Takkaya-gapparai*.

#### THE COMMENTARY INCOMPLETE

But it is unfortunate that the whole of the commentary is not available. It is not available in respect of the cantos entitled 'Kāṇalvari', 'Vaṭakkuraikāḍai', 'Vaiṇṇamālai', 'Aṭṭapaṭukāḍai' and 'Kaṭṭuraikāḍai', and the whole of 'Vaṇṇikkāṇḍam'.<sup>2</sup>

Two explanations can be offered. One is that he did not write a commentary on these cantos and the other is that these portions have been lost. The latter theory seems more plausible in view of the internal evidence which can be gathered from the commentary. The following may be adduced :<sup>3</sup>

(1) In his gloss on the term *vari* in 'Arungēṇṇukāḍai', he says more details are furnished in 'Kāṇalvari'.<sup>4</sup>

(2) Again, in the same *kāḍai*, in his gloss on the *yāḷ* (l. 26) he says that an elaborate examination of it is made in 'Kāṇalvari'.<sup>5</sup>

(3) In commenting on lines 27-8 of 'Vēṇir-kāḍai' he remarks that he has spoken of it before under *āṇi* etc. This *āṇi* is in the original text of 'Kāṇalvari', l. 3.

<sup>1</sup> Canto v, ll. 76-88, commentary.

<sup>2</sup> *Sīla*, preface, p. 20.

<sup>3</sup> *Ibid.*, p. 88.

<sup>4</sup> Cantos xxiv-xxx.

<sup>5</sup> *Ibid.*, p. 100.

(4) Aguin, in commenting on lines 106-7 of 'Araṅgērukāḍai', the remark is made that it would be examined *in extenso* in 'Aḷapaṭukāḍai'.<sup>1</sup>

(5) Further, in his comment on lines 45-71 of 'Vēnirkāḍai' he refers to the fact that additional details are given in 'Katturukāḍai', and a reference may be made to it.<sup>2</sup>

It is thus established that Aḷiyārkkunallār certainly wrote his commentary on all the *kāḍais*, and that the work as a complete one is now lost to us. Though we have no internal evidence to substantiate the theory that he also wrote a commentary on 'Vaṇjikkāṇḍam', yet in the light of his remarks quoted above, and in view of the fact that some portions of the commentary which according to him were actually written were lost, it is reasonable to assume that the commentator wrote a full commentary which is not traceable now. It may be that one day we shall find it in some private library in an out-of-the-way village.

### HIS RELIGION

Though there are no definite data regarding the religion of the commentator, the assumption may be made that he was a Śaiva by faith. His leanings towards Jainism can be proved by his interpretation of the common terms as referring to the Jaina in many a place. To quote one example, he makes the *kōṭṭam* in the Kuṇavāyikkōṭṭam Aruhankōil, which has afforded some foundation for the theory that Iḷaṅgō-Aḷigal, who made it his residence, must have been a Jain.

### VALUE OF COMMENTARIES

In examining the value of these annotations as sources of information of the early history of the ancient Tamil kingdoms, the late P. T. Srinivasa Iyengar was not prepared

<sup>1</sup> p. 216

<sup>2</sup> p. 237





## THE SILAPPADIKĀRAM



## PADIKAM

The hill-Kupavas came in a group before Kuḍakkōc-Ceral Raṅgo<sup>1</sup> who had renounced his royalty and was permanently residing in the hermitage of Kuṇavāyil<sup>2</sup> and said: 'A chaste lady who had lost a breast came to the shade of the *vaṅgai* tree, rich in its golden flowers; there the King of the Dēvas appeared, to show her her loving husband, and took her to Heaven before our very eyes. This was verily a wonder. Be gracious to know this!'

At that time, the great Tamil poet Śāṭṭaṅ,<sup>3</sup> who was by his side, exclaimed, 'I know how this happened', and began to narrate the details. 'In the ancient city of undying fame, Puhār, belonging to the Cōḷa wearing the *ātti* garland,<sup>4</sup> there was a merchant, named Kōvalaṅ.<sup>5</sup> He lost his great wealth by dalliance with a dancing-girl who was expert in her art. His wife was Kaṇṇaki. With the intention of selling her tinkling anklet, he went with her to the great Pāṇḍyan city of Madurai, highly renowned in literature. When he was taking it for sale in the great bazaar, he happened to show it to a goldsmith who said that it was fit to be worn only by the queen and not by any one else. Asking Kōvalaṅ to stay there, the goldsmith went to, and told, the king that he saw the queen's anklet (which the goldsmith himself had previously stolen) in the hands of the thief. Since that was the moment when Kōvalaṅ's destiny was being fulfilled, the king who

<sup>1</sup> The younger brother of Senguṭṭuvay.

<sup>2</sup> The word in the text is Kuṇavāyirakkōṭṭam. Adityārakkanaḷār describes *koṭṭam* as a Jaina temple. But this does not seem to be correct. The term *koṭṭam* (Sansk. *kōṭṭha*) means any building sacred to any deity and not particularly to Viṣṇu, the Jaina deity. Kuṇavāyil (literally, east gate), was the name of the suburb to the east of Vaṇḍi.

<sup>3</sup> The Sangam poet and author of the *Maṅḍukakūṭai*.

<sup>4</sup> *Triḷḷi būbbaṇaṇaṇa* race-nose. The Tamil kings were distinguished by the garlands they wore. The Cōḷa king had the *ātti*, the Pāṇḍya and the Cēro kings used the *margosa* and the *palmyra* respectively.

<sup>5</sup> Saṇḍa, Gōpāla.

wore the garland of margosa blossoms did not inquire into the matter fully, but ordered his tried watchmen to kill the thief and fetch the anklet. The wife of the murdered Kōvalan having no refuge, shed tears copiously ; and because she was so very virtuous, the Pāṇḍya suffered great distress when she plucked out one of her breasts, on which lay a string of pearls, and thereby burnt the great city of Madura. That lady of chastity of high repute is this one (referred to by the Kuṛavas).'

37-62 Hearing this, Iṅgū asked : 'You said that destiny was fulfilled.<sup>1</sup> How was that?'

In reply, Sāttan said, 'Holy man, listen ! I lay down at midnight in the Velliyambalam<sup>2</sup> of the Maṅṅappodiyil, sacred to Lord Śiva who wears the *konṇai* flower on His tuft, in the hourly city of Madura of untainted fame. I saw the tutelary deity of Madura appearing before the heroic Pattiṇi who was in deep distress and saying : "O lady, who raised furious flames from your breast ! Now it is that the action of your previous birth has become completed. In your previous birth, the wife of the merchant Śanganan of Singapuram<sup>3</sup> of undying fame laid a curse upon your husband and yourself. O lady of the beautiful tresses of hair ! You will see your husband (again) fourteen days from now, not in his human form, but in the divine." This guileless account did I hear. So we shall write a poem, with songs, illustrating the three truths that *dharma* will become the God of Death to kings who swerve from the path of righteousness, that it

<sup>1</sup> This is the central theme underlying the whole epic. The story seems to elucidate the fundamental belief of Hinduism and its dissenting sects, like Buddhism and Jainism, that a man's fortune or misfortune in this birth is the result of his actions, good or bad, in past birth or births.

<sup>2</sup> Vēḷiyambalam (literally, silver hall) is an open space for the use of the public. Note there are Pongambalam, Maṅṅyambalam, etc., referring to particular shrines. The term Maṅṅappodiyil shows that the village assembly usually met in the temple compound, where it is natural to suppose that large and shady trees were planted and allowed to grow.

<sup>3</sup> Singapuram is one of the capitals of ancient Kalinga.

is natural for great men to adore a chaste lady of great fame, and that destiny will manifest itself and be fulfilled; and as these truths centre round an anklet of artistic beauty, the poem (*paṭṭuṇṇeccyuḥ*) can be named *Śilap-padikaram*. As this story relates to all the three crowned monarchs, it is only proper, O venerable saint, that you should write it.'

In response to this request of Sātap, the saint of extraordinary repute (Hṛagō) composed a poem, consisting of thirty parts, which were the following. The song of benediction; the story about the parents establishing the hero as a householder; the story of the dancing-girl Madavi receiving royal recognition for her skill on the stage; the chapter in praise of the twilight; the canto narrating the celebration of Indra's festival in the city; the canto describing the sports on the seashore; the section describing the *kāṇḍavari* and Madavi's sorrow at the heat caused by the blazing sun; the canto dealing with the sight of the city (Madura) and that of the forest; the canto dealing with the song of the hunters and the sojourn of Kōvalan with his spouse outside the city; the section dealing with the visit to the city; the section describing the shelter found for the fair lady Kappuki; the account of the murder of Kōvalan; the canto in which the dance of the cowherd-esses is described; that dealing with the distress of the people who heard the news of the burning of the city; the song (*kādaḥ*) dealing with the entry into the city which was in utter turmoil; the canto describing the manner in which Kappuki presented her case before the king, the vow, the story of the great conflagration, the facts revealed by the tutelary deity of Madura to Kappuki; the dance of the hill-damsels wearing fragrant flowers; the story of the seeing, taking and bathing of the slab of stone in the holy Ganges, and the planting of the image; the story of the praise offered to, and the boon obtained from, the Goddess of Chastity.

86-90 These stories which are narrated in poetic form (*uvaiyidayiṭṭa pāṭṭuṭṭeṇṇu*) by Ilango-Aṭigal were heard by Kūlavāṇikan<sup>1</sup> Śāttay of Madura. This is the account of the origin of the poem which elaborates the *trivarga* (*pālvahai*).<sup>2</sup>

<sup>1</sup> This indicates that Sattan belonged to the community of merchants. The term *vaiyṭ* is from the Sanskrit *vaiśya*, a merchant. Though a common name synonymically for all merchants, it is used in practice only in connexion with oil-pressers. Amongst the other *vaiyyas* there were *ṭṭavaiyyas* or hotel-sellers and numerous other branches. Kūlavāṇiyas are said to have dealt in grain.

<sup>2</sup> The *trivarga* are *dharma* (Tamil, *uṇṇu*), *artha* (Tamil, *poru*) and *kama* (Tamil, *iṭṭam*). The expression shows the naturalization of the idea of *puruṣārthas* in the Tamil land.

## URAIPEṬUKAṬṬURAI'

1. From that day forth the Pāṇḍyan kingdom was deprived of rains, and famine-stricken. This was followed by fever and plague. Veṅṟaveṇṇeliyan<sup>2</sup> reigning at Koṟkai<sup>3</sup> propitiated the Lady of Chastity by sacrificing a thousand goldsmiths, and celebrated a festival when there was a downpour causing fertility to the land. Thereupon the kingdom was rid of disease and distress.

2. Hearing this, the Ṣam-Kōsar<sup>4</sup> of the Kongunāḍu<sup>5</sup> instituted festivities in honour of the Lady of Chastity in their land, and this resulted in plentiful rains.

3. On hearing this, Gaṇabāhu<sup>6</sup> of Ceylon encircled by the sea, built a shrine for the Lady of Chastity where daily sacrifices were performed. Thinking that she would remove the distress (of his land), he also instituted annual festivals commencing with the month of Āḍi; then the rains came to stay, and increased the fertility of the land so as to produce unfailing crops.

4. At this the Cōḷa king Perumkiḷḷi<sup>7</sup> built at Uṟaiyūr a shrine for Pattinikkaḍavuḷ, and instituted daily offerings, thinking that she would shower her blessings at all times.

<sup>1</sup> This was added to the *puṭṭam* by an early editor whose identity is not known.

<sup>2</sup> The successor of Nelaḷeḷiyān.

<sup>3</sup> Quondam capital of the Pāṇḍyan kingdom. It was the same as Kovāṭapuram (seaport capital) referred to in the *Kaṇṇaliya Aṭṭaḷāstra* and the *Rāmāyaṇa*.

<sup>4</sup> The smaller chieftains of Tantiṇāḍu. Their services were requisitioned by great kings like the Pāṇḍyan (See *Maduraikkāṇṇi*, II. 773-4.)

<sup>5</sup> This is to be identified as the western part of the Kongu region: Tuḷunāḍu, Coorg and parts of Mysore. This may be called Kōsarāṇḍu.

<sup>6</sup> The Cōra King Senguḷḷuvāṇ's contemporary in Ceylon.

<sup>7</sup> The contemporary Cōḷa king





## NCRŚIRAPPUPPĀYIRAM

I'ēṇbā

THE unexcelled language of the *opus* of the ascetic Cēraṅ, the prince of Kuṇḍanāḍu, highly spoken of by the people of Kuṇḍal (Madurai), resembles a range of hills with its group of peaks as seen in a mirror.<sup>1</sup>

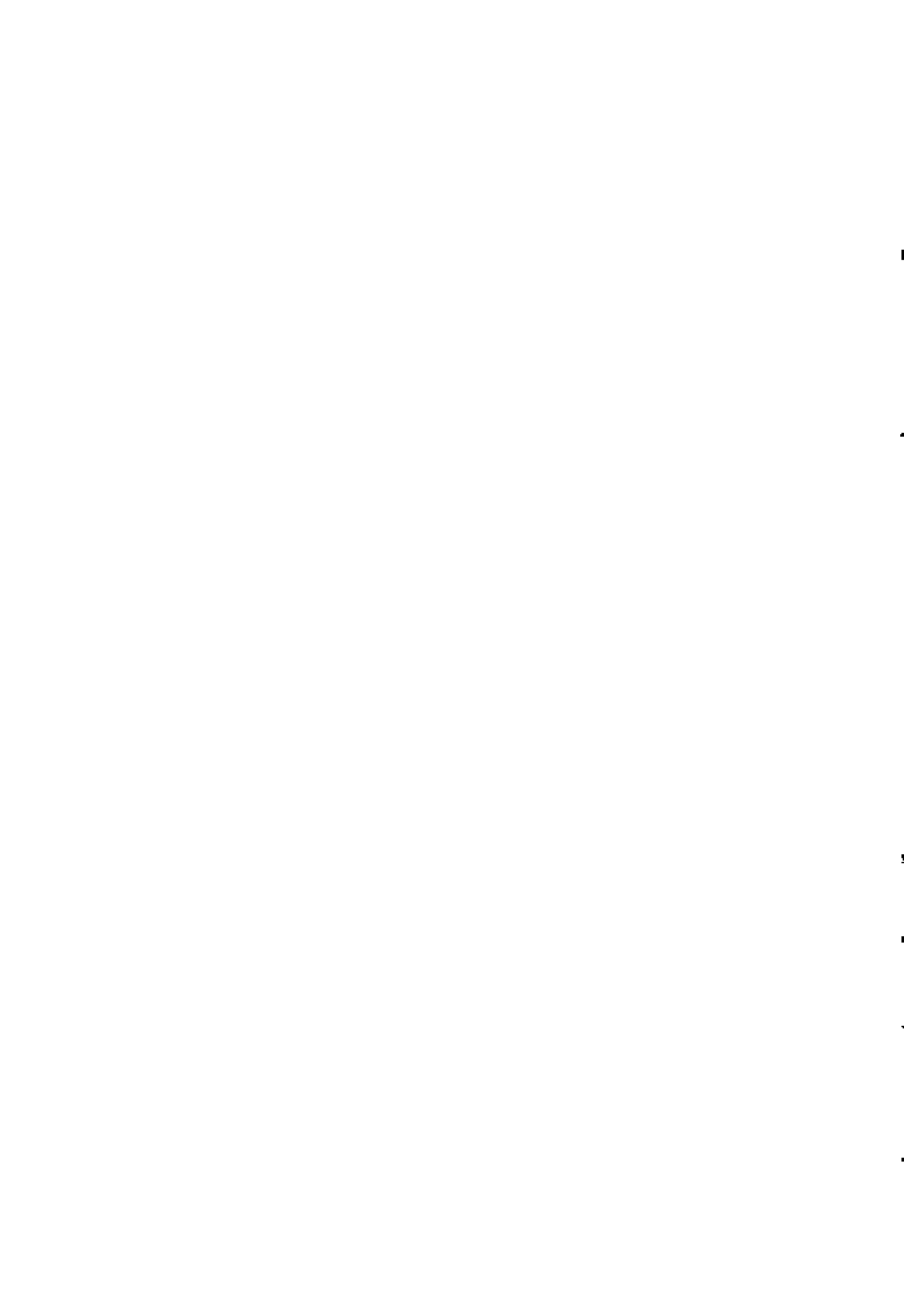
*Kaṭṭalaikkalittuṇai*

The crown-jewel of the great Cēra composed the *Silappadikāram*, much appreciated by the people of Pūm-puhār, which was the residence of wealthy merchants who formed one of the four famous castes created by the four-faced Lord (Brahmā), and which was the dwelling-place of authorities on Tamil literature.

<sup>1</sup> This and the following stanza appear to be ancient compositions, but it is not possible to trace their authorship.



**BOOK I**  
**PUHARKKANĐAM**



# CANTO I

## MANGALAVĀLTUPPAṬṬAL

OR  
THE SONG OF BLESSING

Praised be the Moon! Praised be the Moon, for, like 1-12  
the cool white umbrella of the king who wears the pollen-  
spreading garland, He blesses our beautiful world.

Praised be the Sun! Praised be the Sun, for, like the  
commands of the Lord of the Kāvērīnāḍu, He revolves  
round the golden-peaked Mēru.

Praised be the mighty Clouds! Praised be the mighty  
Clouds, for, like him whose land the frightful sea surrounds,  
they stand on high, and pour their gifts to men below.

Praised be sweet Puhār!<sup>2</sup> Praised be sweet Puhār,  
for it is as famous as the glory of the (Cōḷa) royal line all  
over the wide world, encircled by the waters of the sea.

Those who have fully heard and known all that is to be 13-19  
heard and known,<sup>3</sup> hold the view that, like the Podiyil hill<sup>4</sup>  
and the Himalayan range, the unique city of Puhār,

<sup>2</sup> For a similar invocation of the deities see *Takkayāgappurāṇi*, 'Kāḍavul', st. 9, comm. It may be noted, that the first deity invoked is the Moon, thus bearing testimony to the prevalence of the moon cult in ancient Tamil India.

<sup>3</sup> Puhār, Kāsanūlī, Kāvīrīppūmpaṭṭiṇam, and Paṭṭiṇam, are other names for Kāvīrīppaṭṭiṇam, the ancient capital city of the Cōḷas on the seashore. According to some, it is the *Kāsherry Emporium* mentioned by Ptolemy in the first century A.D. The inscriptions secured from the modern Kāvīrīppaṭṭiṇam and its vicinity leave no doubt as to its identity with Kāvīrīppūmpaṭṭiṇam alias Puhār. (*As. Rep. Ep.*, 1915, p. 92.)

<sup>4</sup> The term *keḷu* in l. 19 may also be interpreted as the *Śruti* or the Vedic lore. It occurs in the sense of the Vēdas in *Paḍiṇṇ*, st. 1, l. 1.

<sup>5</sup> The Podiyil hill is noted as the residence of the sage Agastya (*Āhāga Pur.*, Bk X, ch. 70, st. 16-17). This hill of the Pāṇḍyas can be identified with the Malaya, otherwise known as Chāndanāḍṛī or Candanāḍṇa. Perhaps the epithet *Madayachvaja* attributed to the Pāṇḍyan king in the *Mbh.*, Bk III, ch. 281, st. 441. (cf. *Raghu*, canto iv st. 46-9) is after the hill Malaya. The Tamil name *Podigai* is the cognate of the *Podaga* of Ptolemy (J. W. McCrindle, *Ptolemy*, 1885, p. 78).

renowned for its generations of unexcelled ancient families, stands immutable as the great ones who live there.

20-29 In that city of Puhār which equalled Heaven in its fame and the Serpent World<sup>1</sup> in its enjoyments, there lived a celebrated sea-captain (*mānāikay*),<sup>2</sup> liberal in his gifts like the rain-bearing clouds. He had a daughter, Kappaki,<sup>3</sup> who was like a golden creeper and was<sup>4</sup> bearing twelve years old. She had high qualities on account of which women adored and praised her, exclaiming, 'She is Lakṣmī<sup>5</sup> of praiseworthy form, seated on the lotus, and her excellence is that of the faultless northern star (Arun-dati).'<sup>6</sup>

30-39 In that selfsame city lived an inland merchant prince (*māsattuvāy*) of abounding wealth, who, along with his relations, was placed in the foremost rank of the aristocracy

<sup>1</sup> Nāgarājya also Pavaṇam. According to the Jain scriptures the joys in the Nāgalōka are greater than those in heaven or Svargalōka. cf. *Ālha*, 'Ādi', ch. 234.

<sup>2</sup> The terms *mānāikay* (Sansk., *mahānāyaka*=great leader) and *māsattuvāy* (Sansk., *mahādārika*) denote respectively 'members of maritime commercial ventures' and 'members of caravan trade'; see canto II, ll. 7-8; also *Studies in Tamil Literature and History*, p. 77, n. 2.

<sup>3</sup> It is to be noted here that the heroine of the story has been mentioned first and then the hero. This is because the story from start to finish centres round the heroine. Or it may point to a custom in ancient India of speaking first of the wife and then of the husband in referring to a married couple (*vandhāvaram*), e.g. Śitābhama, Pārvatī Parameśvaram.

<sup>4</sup> The term *akavayāl* means that she was not yet twelve years old.

<sup>5</sup> Consort of Viṣṇu and Goddess of Wealth.

<sup>6</sup> Arundati is the wife of the sage Vasiṣṭha, one of the seven celebrated sages who went by the name of Saptaṛṣis. She was distinguished for her chastity.

Chinese women are generally compared to Arundati (see *Pudir*, fourth Ten, st. 2, l. 28). The *Bṛhadharaṇya Upaniṣad* rules that a married couple should see the star Arundati and the Pole Star on the first day of their marriage (*Govi. Oriental Series* Mysore, 1904, p. 124). Legend has it that each of the seven principal sages had his own wife. Of these, the wives of six sages excluding that of Vasiṣṭha fell in love with Agni and gave their breast-milk to Sūkṛatmanya. These six became Kṛkṣa Nakṣatras which are six in number (the Pleiades); but Arundati stood firm in her chastity and retained an honourable place as an auspicious star fit to be seen by chaste and pure women so that they might ever lead holy lives. (*Mbh.* 'Vana Parva', ch. 226-30. Also R. Sorenson's *Index*, p. 91.)

by the monarch of that great kingdom. He was, in sooth, the lord of a rich treasure<sup>1</sup> and gave away his earnings to others in need. He had a son, named Kōvalan,<sup>2</sup> nearing sixteen years. Kōvalan's expanding fame made the earth all too small to bear it. Moon-faced maidens, skilled in song and sweet in voice, fondly said to each other, 'O, He is Subrahmanya incarnate!'<sup>3</sup> and revealed their excessive love for him when they spoke in praise of him in their own gatherings.

Then, (Kappaki and Kōvalan), their worthy parents 40-44  
longed to see, on a happy day, as a bridal pair. Happy in such thoughts, they sent forth fair maidens, seated on an elephant's neck, to invite to the wedding all those who lived in that great city.

As they went forth into the streets, drums were beaten : 45-53  
*mṛdaṅgams* were sounded : conches were blown : and white umbrellas were lifted high as if in kingly procession. O, how enchanting was their entry into the pavilion, glimmering with pearls beneath the canopy of blue silk and with dazzling pillars, decked with diamonds and beautified by overhanging garlands ! That was the day on which the Moon moving in the sky approached the star Rōhiṇī !<sup>4</sup>

<sup>1</sup> It may be interpreted as twofold treasure and the comparison may be to Kubera, the Lord of Divine Treasure, Saptak and Padma.

<sup>2</sup> Note here also the term *pharavayāy*.

<sup>3</sup> He is the War-God in whose honour Kālidāsa wrote his classic *Kumārāsambhava*. He is a very popular deity in Tamil India (see T. A. Goparatha Rao, *Elements of Hindu Iconography*, Vol. II, p. 425). According to Tullie, he is the tutelary deity of the hillmen (*kuzhaintam*) (*Aham.*, sūtra 5). Among the Saṅgam works the *Tirumuraḡāruppaḡai* and one-fourth of the *Paripāḡai* are sung in glorification of Kumāra. Incidentally it may be noticed that the arguments in favour of a later date for the *Paripāḡai* (seventh century A.D.), on the basis of astronomical data, put forward by the late Swamikannu Pillai (see *Indian Ephemeris*, Vol. I, Pt. II, Appendix III; 'The Chronology of Early Tamil Literature', and further examined by K. G. Sankara in *J.R.A.S.*, 1932, pp. 541-5), are not tenable in the light of other and more positive data.

<sup>4</sup> Cf. *Aham.*, sl. 136. That Rōhiṇī is an auspicious planet is attested to by Vedic authority (*Vedic Index*, Vol. I, p. 415), not to speak of the later *Bṛhat-saṅgita* and similar literature. Rōhiṇī, moreover, was the favourite of the twenty-seven wives of the Moon,



54-68 when Kōvalan who walked around the holy fire,<sup>1</sup> in accordance with scriptural injunctions as directed by the revered priest, approached his bride, divinely fair, resembling the star Arundati. How fortunate were those who enjoyed such a splendid sight! Lovely maidens, bringing spices and flowers, spake and sang, and looked bewitching. Women with full breasts and glowing tresses took with them sandal-paste, frankincense, perfumes and powders. Ladies with lovely teeth bore lamps, vessels, and *pāṭikai* pots<sup>2</sup> of tender shouts. These maidens, who looked like golden creepers and whose hair was decked with flowers, showered blossoms on the bridal pair, saying: 'May you live a flawless life, with a love that knows no separation, and held in close and unrelaxing embrace!' They then led Kappaki, the Arundati of this vast world, to the auspicious nuptial bed with the prayer that the royal tiger-emblem, engraved on this side of the Himalayas, might remain for ever on the golden crest of that mountain,<sup>3</sup> and that the Cōla king

<sup>1</sup> The fire-ritu was already in vogue in the Tamil land for purposes of marriage. It seems to have been a regular institution ever since the age of Tolk. Arundati (Sams., Arundhati) is the star Alcor in the Great Bear. She was the daughter of Kāśyapa, sister of Nārada, and wife of Vasishṭha. As the model of conjugal fidelity she figures in the Vedic literature. The reference indicates the adoption by the Tamil Vaidyas of the Aryan marital custom and procedure. It is worth noting that Kappaki was barely twelve at the time of her marriage.

<sup>2</sup> *Pāṭikai* pots are the chief feature of marriage and other *samskāras* among the Hindus even today. The *Bṛhadāyana Gṛhyasūtra* mentions five *pāṭikās* for purposes of marriage. The technical term *akṣurārpaṇa* (p. 328 of the Mysore edition), probably suggests that the married couple should be blessed with good and healthy progeny.

<sup>3</sup> The reference here is to Karikālā's engraving the tiger crest on the Himalayas. For a learned study on the life and achievements of Karikālā see Otaganathan Pillai, *Karikālāśaṅkara*, in Tamil. If we compare these lines with canto v, ll. 90-104, there is the implication that Karikālā was not satisfied with being the overlord of all India and his ambition was to cross the snow-clad hills and to extend his conquests to Tibet, China, etc. (Note the terms *iṭṭai* and *uṭṭai*.) But the Himalayas were a standing block; he could not proceed further and had to return. Pandit M. Raghava Aiyangar is of opinion that the Cōla king's route lay through the passes between Sikkim and Bhutan, leading to the Chambi Valley in Tibet. This is attested

(Sembayan)<sup>1</sup> who possessed the fierce javelin in battle, might throw his matchless discus<sup>2</sup> all over the world.

to by the fact that even today one of the passes there, and the mountain range as well, go by the name of the Cola Pass and the Cola Range. (*Imperial Gazetteer of India*, 'Sikkim', Vol. X, p. 327, Vol. XXII, p. 308. *Encyclopædia Britannica*, Vol. V, p. 107, s. v. Sikkim, Vol. XX, p. 141.) *Kaloumga!* (Madras), Vol. I, p. 56 ff.

<sup>1</sup> Sembayan is an epithet for the Cola king. The tradition transmitted in Tamil literature bears evidence to the fact that one of the great ancestors of the Colas was Simukavarta, and a coming from his family, the Colas claimed the title Sembayan. If this tradition has any value at all, it demonstrates that the Cola dynasty is only a branch of a North Indian dynasty of which Kola was an honoured member. But there are scholars who look upon this dynasty as indigenous to South India.

<sup>2</sup> An emblem of universal sovereignty.

# CANTO II

## MAṆAIYAṆAMPATUTTAKĀDAI

OR

SETTING UP HOME

- 1-11 THE untold wealth of the seafaring merchants of the rich city (Puhār) made even far-famed monarchs covet it. The varieties of foreign merchandise, rare commodities brought to the city by ships and caravans, were so vast that, even if the whole world, encircled by the roaring seas, flocked into it, its wealth would not become diminished. In the delights which it yielded, and in the presence of noble persons, (the parents of) Kaṇṇaki the lotus-eyed and her loving husband Kōvalaṇ, who were nobly born and blessed with inexhaustible ancestral wealth, the city resembled Uttarakuru,<sup>1</sup> the residence of great penance-performers.
- 12-25 In the middle story of their lofty mansion, they (Kōvalaṇ and Kaṇṇaki) seated themselves on a gem-legged couch which looked as if it had been made for them by Maya.<sup>2</sup> As they were enjoying themselves, the soft south wind entered, at the proper time with the bees, through the lattice windows ornamented with a series of jewelled hangings, bringing the sweet fragrance of the cool āmbal, the close-petalled kuvaḷai, the half-opened lotus filled with humming drones, and several other flowers

<sup>1</sup> The Uttarakuru (*Vedic Index*, p. 84) is perhaps the semi-mythical region of enjoyment and bliss. Six such places are distinguished also in the Jaina literature. See *Dīśākara*, st. 12. For a similar description of the Uttarakuru, see *Aśhb.*, 'Sūhīṭ Purva', ch. 20, st. 66-71. The *Altareya Brāhmaṇya* treats it as a trans-Himalayan country (ch. 8, st. 14). According to Pliny, Bk. VI., c. 17, Anaximetus wrote a book on the Attacurus (Uttarakuru). See J. W. MacCrimmon, *Megasthenes and Arrian*, 1926, pp. 76-9.

<sup>2</sup> Though Aḍiyārkkunallār interprets the term Mhyaṇ as the Carpenter of the Gods, Sanskrit tradition has it that Viśvakarmā was the architect of the Gods, and Maya was the architect of the Asuras.

which blossomed in fields and on the surface of small pools, to wit, the pleasing *lālai* and the white wide-mouthed *kōdai*, and blew over them. Along with it came the drones which had partaken of the tiny particles of *māḍavi* from the arbour of the *campaka*, and which were in eager search for the sweet-smelling tresses of the charming clamsel with her beaming face.

(Bathed in such a breeze), the couple passed out into the open terrace where, under the cool rays of the moon, the God of Love sat holding his arrow of flowers. There they laid themselves down in a bed covered with pollen attracting humming bees. Kōvalan amused himself by painting, on the broad shoulders of his lady-love, the sugar-cane<sup>1</sup> and the *valli*,<sup>2</sup> when they looked like the sun and the moon shedding their lustre upon the whole sea-girt world. He wore a garland of jasmine whose sparkling white petals had been opened by the honey-seeking bee. Hers was a garland of the charming close-petalled *kaḷunīr*. With their wreaths intertwined owing to their close embrace, both of unsatiated love grew wearied when Kōvalan looked into the beaming face of Kaṇṇaki, and spoke to her in words of prattling endearment :

'My dear, though Śiva has adorned his tuft of hair by placing the beautiful crescent moon<sup>3</sup> in it so that the gods may praise him, He will yet give it away to you so as to make it your forehead : for, was not the moon born along with you?'

<sup>1</sup> The bow of the God of Love is said to be of sugar-cane.

<sup>2</sup> *Vallī* is evidently the heavenly creeper known as *kāmavallī*. Cf. *Jñānārāmāyaṇi*, st. 365, where the *kāmavallī* is compared to a lovely lady.

<sup>3</sup> This is apparently a reference to the *aṣṭamīcandra*, i.e. the crescent of the eighth lunar day, which is generally compared to the forehead of beautiful ladies. Among the *Sahasranāma* of the Dēvī, one is *aṣṭamīcandrabhīrṛāja* *duḥkṣathālabhītā*.

<sup>4</sup> The reference is to the legend of the churning of the ocean by the Dēvas and the Asuras for nectar which the former drank and became immortal. With the nectar came also the Moon and the Goddess of Wealth. To Ravana, Kaṇṇaki is none else than this Lakṣmī. See *Mhb.* 'Adi', ch. 17-19 for a fuller description; also S. Sorenson's *Index*, pp. 34-5.

'Likewise the bodyless God of Love will be happy to give you his big sugar-cane bow, so that it may become your dark eyebrows; for, is it not a law of warfare that the vanquished foe should yield up his weapons?

46-52 'Indra too is bound to give you his thunderbolt' which protects the *Dēvas*, saying that it will fittingly become your waist, for, were you not born long before ambrosia?

'Though the six-faced one (Subrahmanya) has no cause for doing it, still He has given you his long lance, red as fire, so as to form your two dark, cloudlike, red-cornered eyes; he naturally wishes to see me in distress!

53-61 'By your complexion you have put to shame the gem-tinted peacock with its beautiful black plumes, which hides itself in the woods. O lady of the shining face! By your soft and lovely gait you have put to shame the swan which hides itself amidst the lotuses of the cool tank. The little green parrots are ashamed of themselves when they listen to your charming voice which assumes the character of the flute, *vinā*, and ambrosia: yet, O lady of stately gait, they love to stay for ever on your flower-like hands.

62-72 'O lady with charming tresses fragrant with flowers! Of what use to you are dressing maids and ornaments other than your flawless *tālī*?<sup>2</sup> Again, beyond a few flowers to be worn on your black hair, what need is there

<sup>2</sup> Like nectar, Indra's Vajra or thunderbolt is said to have sprung from out of the churning ocean. It is a two-headed trident with a slender handle in the middle, which is compared here to the lady's waist. According to the Sanskrit tradition, it was the bone of the sage Dadhici that was transformed into the Vajra, the war-weapon of Indra. (See *Mbh.*, 'Vamaparva', ch. 99; 'Salyaparva', ch. 52.)

<sup>3</sup> The commentators seem to interpret the term *mangalavay* as natural beauty, and this may fit in with the context. The other interpretation of *mangalavay* is *tālī* or *śrīmāṅgalyam*, the wearing of which on the occasion of a marriage seems to have been originally a South Indian custom, later adopted by the followers of the Brahmanical religion. Cf. *cont.* iv, l. 50. See, for instance, the chapter in the *Rāmāyana* describing the marriage of Rāma and Sītā (Bk. 7, ch. 73), where there is no mention of *māṅgalya-sūtram*. The term *sūtram* in the sense of *tālī* occurs in the later *Smṛtis*.

for any splendid wreath of flowers? Nor does your hair require any paste of *kastūri*. Common frankincense is quite sufficient. Likewise with the sandal-paste figures painted on your beautiful breasts, there is no need for a string of pearls. What folly induced them to deck you with so many ornaments causing drops of perspiration on your face, and pain to your slender waist!

O purest gold! O conch-white pearl!

O faultless fragrance! O sugar-cane, honey!

73-83

Unattainable beauty, life-giving nectar!

O noble child of nobly-born merchants!

Shall I say that you are an unborn gem of the hills?

Shall I say that you are nectar not produced from the sea?

Shall I say that you are melody not born of the *yāli*?

O my girl of dark and flowing hair!

Uttering ceaselessly such well-worded speeches, the ecstatic lover with bright garlands, spent with his fair lady-love days and days in deep enjoyment.

One such day, the venerable lady (mother of Kōvalan) 84-90 established the lady of abundant and flowing tresses (Kannaki) in a house of her own, where she provided her with faithful servants and wealth of all kinds, so as to serve<sup>1</sup> her near and dear ones, ascetics and guests, in a manner appropriate to the householder's life, that thereby her fame might increase.

Some years passed, and Kannaki in the discharge of her household duties earned a name worthy to be praised.

<sup>1</sup> The chief duties of the lady of a house were the giving of gifts to the deserving, the serving of Brahmins, and the entertaining of ascetics and guests, as evidenced by Kannaki's own words in canto xvi, R. 71-3. This is also the prescription of the Dharmasūtras or law-codes like that of Manu. A student of Tiruvalluvar's *Tirukkural* will find elaborate prescriptions for the above-mentioned duties of the householder.

## VENBA

They (Kōvalan and Kaṇṇaki), who (respectively) resembled Kāma (God of Love) and Rati (Goddess of Love), enjoyed close embraces like smoke-coloured serpents; they enjoyed all sorts of pleasures as if realizing the instability of life on the earth.<sup>1</sup>

<sup>1</sup> The poet here hints at the coming tragedy.

## CANTO III

### ARANGERUKADAI

OR

THE DEBUT

THE great sage (Agastya) of the divine Podiyil hill 1-11  
(once) cursed Indra's son' (along with Urvaśi)<sup>1</sup>, and the  
latter obtained redemption by displaying her skill on the  
stage.<sup>2</sup> From that distinguished line of celestial nymphs,  
was descended Māḍavi, noted for her deeds of great  
distinction, as well as for her broad shoulders and  
beautiful tresses which scattered the pollen of flowers.  
In dance and song, and in grace of form,<sup>3</sup> she underwent  
training for seven years, succeeding in all three;  
and at the age of twelve she was in a position to display  
her talents before the reigning king<sup>4</sup> who wore heroic  
anklets.

Her dancing master knew the characteristics of the 12-16  
two schools of the dancing art.<sup>5</sup> He could effectively

<sup>1</sup> Jayanta, the son of Indra, was cursed, together with Urvaśi, by the  
sage Agastya for misbehaviour. Jayanta was reborn as a bumble in the  
Vindhya Hills and Urvaśi as a dancing-girl on the earth. According to  
the *Suddhāyandappirakāḍa*, a late musical treatise, Urvaśi was born first in the  
city of Kāści.

<sup>2</sup> Urvaśi (Tam., Uruppāi) is a daughter of the Gods (an *apsaras*). For  
the origin and career of Urvaśi see *Matsya Purāṇa*, ch. 24, st. 25 ff. Cf.  
Dikshitar, *Matsya Purāṇa—a study*, 1935, pp. 42-3.

<sup>3</sup> The term used is *talakkāl*. It might be a staff used by the dancer to  
serve as an equivoise. For details see II 114 ff.

<sup>4</sup> The chief requisites are dancing, singing and natural beauty (*alāhu*). If  
*alāhu* is interpreted as an art, it may mean 'proper rhythm'. The period of  
training was seven years commencing from the age of five.

<sup>5</sup> According to the commentator the king under reference is Kṛtikāla.  
But a study of the chronology of the early centuries of the Christian era  
shows that the king referred to must have been a successor to Kṛtikāla.  
This has been examined in the Introduction.

<sup>6</sup> The two schools are the *dēśi* (secular) and *nāṭya* (orthodox), which  
are the two kinds of *kāṭi*. There were a number of *kāṭis* which came



combine the different dancing poses with the *vilakku* song.<sup>1</sup> He had a clear knowledge of the established rules of the eleven modes of body-movement and limb-movement (*āḍal*), of the songs (*pāṭṭu*),<sup>2</sup> of the resounding instruments (*koṭṭu*), as also of the dance (*āḍal*), of gestures (*pāḍal*),<sup>3</sup> of the measured beats (*pāṇi*),<sup>4</sup> and of time-beats (*tūkku*).<sup>5</sup>

- 17-25 During the course of the exhibition of the dancing art, composed of the foregoing elements, he knew when only one hand had to be used for gesticulation (*piyḍḍi*),<sup>6</sup> and when both the hands had to be used (*piṇṇiyal*). He also knew when the hands had to be used for exhibiting action alone (*tolṇṇai*), and when for graceful effect alone (*elṇṇai*). Knowing as he did the conventions at the time of dancing, he avoided the mixing up of the single-hand demonstration (*kūḷai*) with the double-hand demonstration (*vāram*) and vice versa, as also the mixing up of pure gesture with gesticulatory movement and vice versa. In the movements of the feet also, he did not mix up the *kuravai* with the *vari*.<sup>7</sup> He was such an expert.

- 26-36 Her music teacher was likewise skilled in handling the

under one category or the other. Like *kāṭu*, music was also classified as *drā* and *mārga*. (See Introduction by M. S. Rameswami Aiyar to his edition of the *Svarameḷakalānīdhi*, Annamalai University, 1932.)

<sup>1</sup> Of the fourteen kinds of *vilakku* three are distinguished, *veṇḍuvilakku*, *paṭuvilakku* and *āṇṇilakku*. For details see Aḷiyārkkanaḷḷār's commentary, *Sila*, p. 82.

<sup>2</sup> The expression *pāṭṭu* here is a reference to the *dhama* and *Pagan*, *nāḷakam*, or dramatic compositions.

<sup>3</sup> The gestures of *pāḍal* are said to be of eight kinds.

<sup>4</sup> This was either with the hands or a metal disk. Was the Tamil technical expression *paṇ* derived from it? The earliest texts of the *Tendram* and *Nalayaṇṇabrahmaṇam* closely the *paṇḍu* according to *paṇ*.

<sup>5</sup> This *tūkku* is said to be of seven kinds. The reverberations are created by the manipulation of time-beats. Probably *pāṇi* and *tūkku* composed a full *idam*.

<sup>6</sup> The *piyḍḍi* consisted of twenty-four exhibitions and the *piṇṇiyal* of thirteen.

<sup>7</sup> These are the *kuravakkāṭu* and the *varikkāṭu*.

*yāl*<sup>1</sup> and the *kūḷal* (flute),<sup>2</sup> in the technique of the *tāḷam* (timing), in the manipulation of the vocal chords, and in the production of the soft low note of the *mṛḍangam*.<sup>3</sup> He could make all these sounds harmonize agreeably to the dance (*āḍal*). Knowing what music was appropriate to the *vari* and *āḍal*, he had the discriminating knowledge of all the subtle sounds of the flawless *dēśikam* music. Because of his perfect knowledge he could elaborate upon and classify all varieties of dances and music, and still remain true to the spirit of their composers.

There was, again, the learned composer of songs whose knowledge of the Tamil language was complete and known to the whole Tamil land surrounded by the noisy sea.<sup>4</sup> An authority in the art of dramaturgy he had a knowledge of the two branches, *vēḷḷiyūl*<sup>5</sup> and *poḍuvijūl*,<sup>6</sup> and exhibited it in his compositions. Realizing the improper expressions employed by others (his rivals), he scrupulously avoided such defects in his own dramatic poetry.<sup>7</sup> 36-44

<sup>1</sup> Four varieties of *yāl* are distinguished: *periyāl*, *makurayāl*, *kak-kayāl*, and *śeṅṅḷiyāl* of 21, 19, 14 and 7 strings respectively. (See also *Puṇam*, st. 152, comment). It may be pointed out that Śaṅkareśvara's *vijāl* was of 22 strings, and that it was simplified by Rāmānāṣṇa (16th cent.) into one of seven strings, and by his crone and successor Venkaṭanakhā (17th cent.) into one of five strings. We cannot say positively what was the type prevalent in the Tamil country. The *yāl* was apparently the *vijāl*, known as such because of the figure of the conventional lion tail which the shaft was worked at the end. The terms *makurayāl*, etc., give a clue to it. The late is an instrument going back to Vedic times.

<sup>2</sup> The *kūḷal* was made of one of five materials, namely, bamboo, sandal, bronze, red catechu, or coromandel ebony. Of these, bamboo was regarded as the best material, bronze middling, and others as distinctly inferior. The flute was as ancient an instrument as the lute and the drum.

<sup>3</sup> This is one of the thirty-one skin instruments of music.

<sup>4</sup> Surrounded by sea on three sides and extending up to Vēṅgaḍam (modern Tirupat) Hills in the north and the Kumari in the south was the ancient Tamil land. Here three branches of Tamil literature were current.

<sup>5</sup> The branch relating to *thom*, in the dramatic composition.

<sup>6</sup> The branch relating to *Puṇam*, in dramatic works.

<sup>7</sup> The term *l* term Tamil is of three kinds, *iyāl*, *ṭāl* and *nāḷakam*. See V. G. Sūrya Narayana Sastry, *History of the Tamil Language*, 1930, and Pandit V. Swamurthi Aiyar's *Śaṅkottamīyam Piṅgalattamīyam*, 1929 pp. 45-52. *Iyāl* refers to literary Tamil; *ṭāl* is that division of Tamil literature which

45-55 He who played upon the *mṛdangam*, knew all forms of dancing and singing, the musical notes, the pure Tamil modes of speech, the melody and the *tālam*, the harmony born of differentiated time-beats, as well as the flaws that might result from such manipulations, together with the use of different kinds of expressions (*dēśikam*). In playing upon his instruments, he knew how to combine correctly single beats, how to give time for double beats so as to be heard well, how to make both these kinds of beats melodiously merge with the notes of the lute and the flute, and also with the evenly drawn-out note of the vocal chords. With dexterity he could, wherever necessary, subdue the sound of his instrument, so that the other instruments might be properly heard; at times, he would also fitly drown them with the overpowering sound of his *mṛdangam*. (Such was the high degree of perfection which this master had reached.)

56-69 The flutist was a master of the traditional rules of that art. He knew the two combinations known as *cittirai*<sup>1</sup> and *vañjañai*,<sup>2</sup> whereby harsh syllables were softened and rendered sweet to the ear. He knew the four *varṭiyanas* (involving fingering skill), and with his knowledge of the science of the *pālai* music (*kural* and *iḷi*),<sup>3</sup> he adjusted himself to the sound produced by the *mūḷavu*. He could play carefully enough to be in tune with the *mṛdangam* and the *iḷi* strains of the flute. He could observe the notes voiced by the singer and elaborate upon what he heard and at the same time keep himself within the limits of the tune. He exhibited his grasp of melodies<sup>4</sup> by playing note by note so that each separate sound might faultlessly be heard.

consists of verses set to music as distinct from poetry or drama. *Nāṭakam* is dramatic literature. These three divisions constitute the *mūttamīl*.

<sup>1</sup> The term *cittirai-p-puṇarppu* is nasalizing the hard consonants in singing a musical piece (*Tamil Lexicon*, p. 141).

<sup>2</sup> The term *vañjañai-p-puṇarppu* is nasalizing the soft consonants in singing.

<sup>3</sup> Also *Paññai* as in *vaṇṇai-paññai* of the line 63.

<sup>4</sup> The technical terms are *vāṇarppāḍai* and *kaṇṇarppāḍai*.

Then there was the master of the lute of the fourteen strings. In order to produce the seven *pālai* notes he would conjointly sound the respective strings in the lute, known as the *tāram*, and the *kural*, and bringing them to the central part of the lute he would tune the *kaikkilai* part of the instrument. Similarly, touching the other stout string on the *tāram* side and the other two slender strings on the *kural* side and bringing them to the central part of the lute, he would tune the *vilari* part of the instrument.

Then proceeding from *vilai*, the most slender string, up to the *kaikkilai*, he would play upon all the fourteen strings and thus produce the *śempālai* note. In a definite order the notes would arise, e.g. *paḍumalaiṣpālai* from *kaikkilai*, *śevvaliṣpālai* from *tuttam*, *kōḍiṣpālai* from *tāram*, *vilariṣpālai* from *vilari*, *mēṣśempālai* from *ilī*—thus are the combinations effected. In the lute, the notes become lower and lower as they pass over to the left (side of the instrument). It is just the opposite in the flute. The expert in the lute can mix the low and high and the mid-ling notes with a pleasing effect.

The site for erecting the stage was also chosen in accordance with well-established traditions,<sup>1</sup> having regard to the nature of the soil. For purposes of the measurement of the stage,<sup>2</sup> the *kōl*, which was a piece of bamboo growing in the sacred high hills, with the length of a span between every two of its joints, and with twenty-four thumb breadths, was the standard. The stage was eight *kōls* in length, seven *kōls* in breadth, and one *kōl* in height. It had two appropriate doors. The plank

<sup>1</sup> The reference to *nāl* in II. 95-6 shows the authority of the *śilpasastra* which was then in vogue. According to *Arumṇadavurai* the reference is to dramatic works. This is not very convincing. The choice of the site and the fixing of the stage must follow the prescriptions of the *śilpasastra* only.

<sup>2</sup> For a description of the stage see *Suddhāyandappirakkā* quoted by Pandit Swaminatha Aiyar, *Sila.*, pp. 114-5, n. The two doors were intended one for entrance and the other for exit.

platform placed over it was four *kōls* in width. Over the stage were placed painted pictures (of the *bhūtan*)<sup>1</sup> for praise and worship. The graceful lamp illuminating the stage was so placed that the pillars did not cast shadows.<sup>2</sup> The single screen and the screen<sup>3</sup> between the two pillars to the right of the stage, besides the overhanging curtain, were well manipulated by ropes. (Added to these) was the canopy painted<sup>4</sup> with many beautiful pictures, from which were hanging loosely, garlands of pearl and others. Such was the novel and attractive appearance which the stage presented.

114-120

The *talaikkōl*, or the staff,<sup>5</sup> was the central shaft of a splendid white umbrella captured in the battle-field from monarchs of great repute. It was covered over by purest *jāmbūnada* gold,<sup>6</sup> its joints bedecked with nine gems. This staff represented Jayanta, Indra's son, and as such was worshipped in the palace of the protecting king of the white umbrella (the *Cōla*).

On the day<sup>7</sup> on which this staff was to be used by the dancing-girl, she had to bathe it with holy waters, brought

<sup>1</sup> This statement shows that the institution of *varāḍāra* had already come to stay in the Tamil land. The names of the deities or *bātas* worshipped are *Vacciruvāy*, *Vaccirāndūy*, *Vaṇuṇay* and *Iṇṇatāḍṣāray* (*Ida*, p. 115, n. Cf. *Jivakacintāmaṇi*, st. 671). Further details as to the clothing, food, etc., of these four *bātas* are seen in '*Aharpukāḍal*', II, a. 6. and II. 110 ff.

<sup>2</sup> This shows a highly advanced state of engineering skill.

<sup>3</sup> In the *Jivakacintāmaṇi* these three kinds of screens (*eligi*) are mentioned (st. 675, comm.). See also *Mup.*, canto 9, l. 3. *Rūḥi* is evidently the same as *yavanika*.

<sup>4</sup> Portrait painting was not unknown in the early centuries of the Christian era. Cf. *Mup.*, canto xviii, l. 46.

<sup>5</sup> If. 114-5 are repeated in a slightly altered form in canto xxviii, ll. 98-9 of this work.

<sup>6</sup> Four varieties of gold are distinguished, of which the *jāmbūnada* is the purest variety.

<sup>7</sup> *Aḍḍāṇṇaṇṇār*, acting on the authority of *Maṇvāgār*, speaks of the following as the auspicious days *Pūrṇam*, *Kṛtikā*, *Pāṇam*, *Baraṇ*, *Revatī*, *Tiruvāṭṭirai*, *Avṇam*, *Cittirai*, *Vidākam* and *Mekam*. The *rūḍi* appropriate to these are *Ṛṣabha*, *Simha*, *Tulā*, *Kaṇṇam*, *Vīṣṇam*, and *Mithunam*. It must be noted that there is no warrant in the text for such astronomical data.

in a golden pitcher, and afterwards to garland it. Then it was handed over with a blessing to the State elephant already adorned with a plate of gold and other ornaments on its forehead. To the accompaniment of the drum proclaiming victory, and other musical instruments, the king and his five groups of advisers<sup>1</sup> were to circumambulate the chariot and the elephant and give the *taluikkāl* to the musician-poet on the top of the chariot. Then they went round the town in a procession, and entering the theatre they placed the *taluikkāl* in its appointed position.

After this the instrument-players occupied their allotted seats.<sup>2</sup> The dancing-girl (*Mādhavi*) placed her right foot<sup>3</sup> forward, and stepping in, stayed by the side of the pillar on the right, according to the ancient custom. Likewise her other assistants who followed the old custom gathered themselves by the side of the pillar on the left. The two kinds of prayer (*vānam*) were sung in turn so that virtue might increase and vice might disappear. At the close of the prayer all the musical instruments held by the respective players were sounded.<sup>4</sup> The lute was in tune with the flute, and the *myṭṭangam* with the lute. The resonating note was in tune with the *myṭṭangam*, and the *āmantirikai* with the sound of the pot.<sup>5</sup> Each was in perfect harmony with the other. Two beats made one *maṇḍilam*, and eleven such *maṇḍilams* were executed in conformity with the established theatrical practice. When this

<sup>1</sup> The term *aimperumkūṭu* has been interpreted in different ways. See S. K. Aiyangar, *Hindu Administrative Institutions in South India*, 1931, p. 18. K. A. Nilakanta Sastri, *The Pāṇḍyan Kingdom*, pp. 32-3, also Dilakshnar, *Hindu Administrative Institutions*, pp. 161-2; *Studies in Tamil Literature and History*, p. 204.

<sup>2</sup> The allotment of the places was according to the prescription of the *Saṣṭra* which Adiyārkkunallār styles as *nāl*, from which he quotes the mode of arrangement on the stage. (See p. 118.)

<sup>3</sup> Placing the right foot in the first entrance of any new place or building is considered to be auspicious even today in India.

<sup>4</sup> For a similar expression see *Māṭṭi*, canto vii, l. 45.

<sup>5</sup> For a similar order for playing on musical instruments see *Iṣvakacintāmaṇi*, st. 123 and 675, column. See also *Iṣaiyār Ahapporai*, stira 40, column.

musical act, called *antarakkottu*, was over, the auspicious *pālaippan* was sung without the slightest violence to its rigid measure.

150-53 The four parts<sup>1</sup> of the auspicious song were suitably introduced. Beginning with three *maṇḍilams* (or *ottus*) it ended with one *ottu* (*ēkatālam*); with this captivating *maṇḍilam* the *dēśi* dance came to an end.

154-64 Mādavi also danced the *vaṭuku* dance.<sup>2</sup> Then it appeared as if the five-beat-mode of each of the two styles of dancing, *dēśi* and *vaṭuku*, was concentrated in one style—so captivating was her dance. In her quick movement she looked like a golden creeper animated with life. Because her dance was perfect and scientifically correct,<sup>3</sup> the king, who protected the world, in due recognition, presented her with a green leaf-garland and one thousand and eight *kaṭāṇṇis*<sup>4</sup> of gold, which was the customary present given to dancers who held the *talikkōl* and exhibited their talents for the first time.

164-75 Fawn-eyed Mādavi<sup>5</sup> handed over a garland to a hunch-backed woman, and asked her to stand out in the street where the rich citizens of the city passed to and fro,

<sup>1</sup> The names of these four are *ukkiram*, *turuvai*, *ābhāgam*, and *pīrakam*. *Sila.*, p. 75.

<sup>2</sup> In the *vaṭuku* style of dancing she began with *maṭṭattālam*, and ended with *ēkatālam* (single time-beat). *Sila.*, p. 76.

<sup>3</sup> *Naiṭṭiya-Naiṭṭi* is apparently a treatise dealing with *tāṇḍavam*, *nṛtyam*, and *nṛtyam*, something like the *Bharatanḍyaśāstra* in Sanskrit, now being published in the Baroda Sanskrit Series.

<sup>4</sup> *Kaṭāṇṇu-pon* was an ancient coin of Tamil land. The term *kaṭāṇṇu* often occurs in Tamil inscriptions, and means sometimes a coin and sometimes gold bullion of the proper standard of weight and fineness. (See *As. Res. Ep.*, 1912, p. 63 and op. cit., 1916, p. 116). 'In an early Pāṇḍya inscription (No. 90 of 1908) it occurs as the equivalent of the Sanskrit *Kṛṣṇakācha*, and Mr. H. W. Codrington of the Ceylon Civil Service informs me that in that island a coin of the *kaṭāṇṇu* weight was called *kāṭṭapaya*. No. 197 of appendix B gives *kaṭāṇṇu* as the equivalent of *niṣka*.' Thus writes the epigraphist, op. cit., p. 106.

<sup>5</sup> From the expression *namkōḍi* in l. 166 it would be more appropriate if the words in ll. 164-6 were spoken by Mādavi's mother; but the commentators attribute them to Mādavi herself.

as if she was offering it<sup>1</sup> for sale, and to announce that 'this garland is worth a sum of 1008 *kaṣaṇḥjus* of very excellent gold. He who buys this garland becomes the husband of our creeperlike lady'. The garland representing the large lotus-eyed Mādavi was purchased by Kōvalan, and, accompanied by the hunchback, he entered Mādavi's bridal chamber, and as he embraced her he was captivated so much by her charms that he forgot himself and did not like to part from her. In sooth, he forgot his own unsullied home and wife.

#### VEṆBĀ

With golden bangles, Mādavi of Pūmpuhār exhibited her skill on the dancing stage by word of mouth, in respect of numbers and letters, five *īyals*, four *paṇs*, and eleven kinds of *kūttus*, making her reputation spread on the earth.

<sup>1</sup> The garland was not worth 1008 *kaṣaṇḥjus*. But it was the symbol for Mādavi who was worth 1008 *kaṣaṇḥjus*, and it was announced that whosoever wanted to take her as his partner should be prepared to pay so much gold.



# CANTO IV

## ANTIMĀLAISSIRAPPUCCEYKĀDAI

OR

IN PRAISE OF THE EVENING

1-20 At the time when Mother Earth, enrobed by the waters of the deep, felt afflicted exclaiming, 'I do not see the mighty lord (the Sun) who sent out his rays all over the world and ruled it with his unequalled single disk! Nor is it known where is the (prince) Moon who illumines the wide sky with his cool rays.' And when her four faces (the four directions) turned pale, her flower-eyes moist, and her whole form covered with dew like the chieftain, who occupies, with the aid of rebellious subjects, the kingdom of powerful kings during their absence, to the grief of loyal tax-paying subjects, Evening (the alien chief) made his triumphant entry into fertile old Puhār, to the grief of faithful wives left alone by their husbands, and to the delight of disloyal women enjoying the company of their secret lovers. It was then that the Kōvidar<sup>1</sup> sent forth from their flutes the *mullai* songs, the buzzing bee sucked the honey from the *mullai* flowers, the soft-footed southern breeze warded off the six-footed bee (*kuṟumbu*)<sup>2</sup> which had forced his way into unopened buds,

<sup>1</sup> The term Kōvidar means Gōpālar or cowherds. They are a community belonging to the region of the *mullai*. The whole Tami land was classed into five regions, namely *marudam* (river-bed), *kuṟuṇṇi* (hill), *neydal* (littoral tracts), *pālai* (deserts), and *mullai* (forests).

<sup>2</sup> The six-footed bee is referred to by the term *kuṟumbu* as it acts like the Kuṟumbar, a term which stands for petty chieftains. The Kuṟumbar were a marauding tribe who suddenly fell on the enemy's cattle, and disturbed the peace and security of the land. In 1.24 of the same canto Evening is described as *kuṟumbu*, occurring as it does at the intervening time between the day and the night. (Cf. *Kaṭhogan*, st. 118, l. 8.) For the Kuṟumbar, see J. G. Frazer, *Potemkin and Exogamy*, Vol. II, 1910, pp. 244 ff.

and wafted the fragrance into the open street, and maidens with glittering bangles lit their shining lamps.

(At that time), in his capacity being the lineal ancestor<sup>1</sup> 21-26 of the Pāṇḍyas, whose trait it was to turn back, in spite of their tender age, the invading enemy, the youthful crescent Moon appeared in the sky and drove away the annoying chieftan, Evening. Thus without losing his greatness, the silvery moon, the king of the stars, spread his milk-white brilliance all around.

Finding in her bedchamber, where the bed was strewn 27-34 with home-grown *mullai*, fragrant jasmine and many other flowers, that the clothing on her waist had slipped and the coral girdle enveloping it had consequently become displaced, Mūlavī, who was in a wistful mood, betook herself to the open moonlit terrace, and gave her lover alternate moments of union (*kalavi*)<sup>2</sup> and lovers' quarrel (*palavi*), compromising Kōvalan then and there with a loving heart.

Besides Mūlavī, there were others with lilylike eyes, 35-46 who were sleeping blissfully on the breasts of their lovers, fanned by the soft breeze after exhausting themselves in voluptuous enjoyment. But first they put out the fumes of incense made up by mixing the white *ayir*<sup>3</sup> of the western hills with the black *agur* of the eastern hills; they (still) wore the sandal-paste prepared by rubbing the sandalwood of the southern mountains<sup>4</sup> upon the sandstone of the northern hills;<sup>5</sup> and they also wore green

<sup>1</sup> Tradition avers the Pāṇḍyas to be a branch of the ancient lunar race of kings. Compare this line with *Pugam.*, st. 58, l. 8, where the term *paṇḍavar* occurs, more or less with the same attributes.

<sup>2</sup> The terms *kalavi* and *palavi* are technical terms in Tamil love literature. See the *Tirukkural*, ch. 131 and 133.

<sup>3</sup> According to Adiyārkkunallīl *ayir* is sugar-candy which was exported to India from the Yavana country. But *ayir* seems to be a fragrant substance white in colour.

<sup>4</sup> The Padiyil Hill noted for sandalwood (*Sans.*, *candamānda*).

<sup>5</sup> The Tirupati Hills, the northern limit of Tamīlāham; the term *vaykēṣaṭam* occurs in the *Nedūnālvaḍai*, l. 51 and the *Aham.*, st. 340.

*paṭalai* garlands interspersed with segments of tender lotus stalk, the lotus flower, the blue flower, and the *kaḷunur* in addition to pearl necklaces, which having slipped lay in mixed confusion on the flowery bed together with particles of fine powders.

47-57 But Kaṇṇaki<sup>1</sup> was sad at heart. Her anklet was no more on her charming feet; the girdle no longer graced her soft waist-cloth; her breasts were no more painted with vermilion paste; no jewel other than her scared *tāli* did she wear; no ear-rings were visible on her ears; no perspiration adorned her shining moon-like face; nor was there collyrium on her long fish-like eyes; no more was there the *tilaka* on her beaming forehead; her milk-white teeth were not revealed to Kōvalan in a loving smile; nor was her dark hair softened by oil.

58-71 (Nor was Kaṇṇaki alone in her sorry plight) Owing to their separation from their dear lords, other ladies who breathed heavily as bellows, abandoned the bedchamber<sup>2</sup> which they used during the hot season for that with narrow windows, which they used during the cold weather. They were sad that their breasts could not be decked with sandal-paste or with strings of pearls. They did not go near the bed of cool flowers plucked from flower-pots and watery fields. They could no longer repose on beds which were made of the soft down shed by the swan when it was pairing with its loving mate. These unhappy women, who once, unperturbed, in *ūḍal*<sup>3</sup> (lovers' quarrel) with their loving husbands rolled their eyes between the bridges of their noses and the tips of their ears, were now

According to some, the northern mountains may refer to the Himalayas. This is unconvincing as the Himalayas are not noted for sandstone. Even today visitors to Tirupati purchase stones on which sandal-paste is prepared.

<sup>1</sup> These ten lines describe the conduct of a chaste lady who is separated from her husband. In l. 50, the term *mungulavay* is undoubtedly a reference to the *tāli* or the *mūḷgalyasūtram*.

<sup>2</sup> Mention of five beds in the *Jñānacintāmaṇi*, st. 838.

<sup>3</sup> *Ūḍal* is a term of much significance in Tamil love literature. (See the *Tirukkural*, ch. 133. Cf. *pulavī*.)

in despair. Their long eyes, red with weeping, dropped pearl-like tears because of their loneliness.

(At such a time) with the swan's soft tread for her 72-80  
gentle gait, with the sweet-smelling and honey-hiding  
*ambal* flower for her fragrance, with the blooming lotus  
for her rosy lips, with the black sand for her wavy hair,  
the ladylike<sup>1</sup> lake with the *notiṇam* melody of bard-bees  
opened her eyes, which were the fair *kuvaḷai* flowers,  
when the birds and fowls sent out from time to time  
their shrill and loud notes, as if they beat the drum and  
blew the conch, till the dawn expelled the darkness of the  
night from the city which resembled the expansive sea.

One would say that in these watches of the dark night 81-84  
(*paṇai*)<sup>2</sup> the fish-bannered prince (Cupid), going from place  
to place armed with his sugar-cane bow and flower-arrow,  
stood excellent guard over the city.

<sup>1</sup> The lake is compared to a lady. The blossoming *kuvaḷai* flowers in the lake are the lady's eyes which as their petals open in the morning, represent the lady's awakening. The ancient custom was for members of a noble family to be roused by the singing of auspicious songs. In the allegory this is represented by the bees' humming round the lotuses.

<sup>2</sup> Note the peculiar use of the term *paṇai* meaning midnight. Cf. *Maduraikkāṇṭi*, l. 653; *Pugam*, st. 189, l. 3.

## CANTO V

### INDIRAVILAVOREḌUTTAKĀDAI

OR

#### THE CELEBRATION OF INDRA'S FESTIVAL.

1-6 THE Sun appeared over the top of the Udaya hill, removed the cover of darkness by spreading its shining rays to illumine the vast earth which erstwhile looked like a melancholy maiden, with the sea of waves for her robes, the hills for breasts, the large rivers for garlands and the clouds for flowing locks of hair.

7-23 The Sun shone over the open terraces,<sup>1</sup> over the warehouses near the harbours,<sup>2</sup> and over the turrets with air-holes<sup>3</sup> looking like the eyes of deer. In different places of Puhār the onlooker's attention was arrested by the sight of the abodes of Yavanas<sup>4</sup> whose prosperity was never on the wane. On the harbour were to be seen sailors come from distant lands,<sup>5</sup> but for all appearance they lived as one community. In the streets of the city hawkers went about with paints, bathing powders and cool pastes, flowers, incense and fragrant scents. In certain places weavers were seen dealing in fine fabrics made of silk, fur and cotton.<sup>6</sup> Whole streets were full of silks, corals, sandal and myrrh, besides a wealth of rare

<sup>1</sup> For a similar description of II. 7-58, see *Mayi*, canto xxviii, II. 29-68.

<sup>2</sup> This testifies to the existence of foreign trade on a large scale.

<sup>3</sup> It may be noted here that the lattice windows were a characteristic feature of ancient houses.

<sup>4</sup> *Aḍiyāḍikunallār* interprets it as *mlēcchas*. To the ancient Hindus all foreigners were *mlēcchas*.

<sup>5</sup> Men of different nationalities engaged in maritime commercial ventures were seen in the city.

<sup>6</sup> Besides cotton and silk, it may be noted that the hair of the rat was used for weaving clothes. But rats have no hairs and therefore the reference cannot be to the hair of Indian rats. These weavers were known as *Kārukās*.



communities, and the broad street having the residences of those who dexterously bored holes in gems and pearls and mounted them, and of those who polished the shells and the conches that were worn as ornaments. There were also separate quarters where dwelt *sūlas* and *māgadhas*,<sup>1</sup> religious dancers, astronomers,<sup>2</sup> mock-dancers, prostitutes, actresses,<sup>3</sup> maidens bearing flowers and betels, maid-servants,<sup>4</sup> bagpipe musicians, drummers of different sorts, buffoons and jesters.

In an extensive open space, on the outskirts of the city, were quarters occupied by cavalymen with swift horses, elephant warriors, charioteers with lofty chariots and infantrymen with fearsome looks. This region was further celebrated by the presence of highly renowned great men. It went by the name of *paṭṭiappākkam*.

59-63 The central part of the city between the two divisions *maruvūrpākkam* and *paṭṭiappākkam* was open and looked like the battlefield where the armies of two great monarchs could meet. Underneath the dense rows of trees were erected permanent booths and stalls. That was the market-place (*nālangāḍi*)<sup>5</sup> where the din and bustle of sellers and buyers could be heard throughout the day.

64-75 On the day on which the moon approached the *cittirai* star in the month of *cittirai* (i.e. on the full-moon day) the sacrifice of boiled grains, sweetened sesame balls, meat mixed with rice, flowers, incense, and toddy was offered by the elderly (*marava*) maidens, in fascinating dress, and as if devoid of shame at the altar in front of the guardian deity<sup>6</sup> who had arrived in obedience to the orders of the

<sup>1</sup> Cf. Kauṣalya *Arthasastra*, Bk. X, ch. iii.

<sup>2</sup> *Maṇi*, canto vii, l. 65.

<sup>3</sup> *Ibid.*, canto xx, l. 30.

<sup>4</sup> *Ibid.*, canto xxiv, l. 19.

<sup>5</sup> The *nālangāḍi* is literally a day-market. It was situated in the central portion of the city, between the *maruvūrpākkam* and the *paṭṭiappākkam*, the two broad divisions of the city.

<sup>6</sup> For the work of the *Bāla*, etc., see canto vi, ll. 7 ff. following, and the commentary thereon.

Lord of the Dēvas, to ward off the evil which might befall the victorious king (Macukunda),<sup>1</sup> they then enjoyed themselves in the *tupangu*<sup>2</sup> and *kuruvai* as if possessed with divinity and left the place with the loud prayer 'May the king of the land and all this vast kingdom not be troubled by hunger, disease or enmity but enjoy seasonal rains and prosperity'.

The valiant warriors residing in the suburbs (*muru vārppakkam*) and the leaders of the army quartered in the city (*paṭṭinappakkam*), vied with one another in going first to the great altar to make the asseveration 'May all evil to our mighty king be ward off, and may you (the Būtam) stand firm on the side of those who propitiate you with offerings!' Stone-throwers, and different classes of soldiers who held shields stained with blood and human flesh, as well as lances, patted themselves on their shoulders, shouting exultingly, and cut off their dark-haired heads containing such fierce red eyes as seemed to burn those upon whom they looked, and willingly offered them upon the sacrificial altar (of the guardian deity) with the prayer that the conquering king might be ever victorious, when those heartless trunks seemed to speak through the drums of untanned leather these words of thunder: 'We have given you our lives as a sacrifice: Accept them.'<sup>3</sup>

<sup>1</sup> For a different version of the story see the *Bhāgavata Purāṇa*. Macukunda is one of the three sons of Māndhātā and Bādhvātā. His brothers are Durakutsa and Ambārīṣa (*Bhāg. Pur.*, Bk. IX, ch. 6, st. 38). Hearing that Kālayavana, or simply Yavana, was carrying destruction to the Dēvas, Macukunda entered the cave, the residence of Yavana, and slew him, to the wonder of the Dēvas. Indra offered him a place of honour in heaven. But Macukunda wanted to go on sleeping in that cave undisturbed for an unlimited period. Kṛṣṇa met him and blessed him as a *yōgī*, (*Ibid.*, Bk. X, ch. 51). He undertook penance in the Balarī āśrama.

<sup>2</sup> The term *tupangu*, otherwise known as *singī* (see *Dīvākaram*, st. 9) is the dance in which the dancers tied their hands on their hips. In the *kūraṇai* they grasped each other's hands in a circle.

<sup>3</sup> The reference is to *talan-batt*, a very ancient custom prevalent in South India, bearing strong evidence to the early forms of Śakti worship. This is corroborated by the Pallava architecture. (See the interesting article, 'The Head offering to the Goddess in Pallava Architecture', of Dr. J. Ph. Vogel in the



89-98 Once Tirumāvalavan<sup>1</sup> felt that there was no foe on either side<sup>2</sup> fit to fight with him and thinking, in his thirst for war, that there might be foes in the north, he had an auspicious day<sup>3</sup> chosen for taking out his sword, umbrella<sup>4</sup> and war-drum,<sup>5</sup> and he prayed to his guardian deity that he might be lucky enough to find an enemy fit to encounter his broad shoulders, and advanced in that direction. Finding the great Himālayas, the residence of gods, as the barrier arresting his further progress, he retreated with pride after engraving his tiger-emblem on its rocky side.

99-110 On his return, the king of the great Vaccirāṇḍu<sup>6</sup> whose sway extended as far as the roaring sea (in the east), gave him a pearl canopy as tribute while the king of Magadha<sup>7</sup> famous for his sword-play, and his enemy a while ago, presented to him an audience-hall<sup>8</sup> (*paṭṭimaṇḍapam*). The king of Avanti gave him a friendly present of a tall and beautiful arch on the gateway. Though all these were made of gold and gems, their technique was not known to human artists even of exceptional skill; they were long ago given to the ancestors of these three monarchs by the

*Bulletin of the School of Oriental Studies*, London, Vol. VI, Pt. II, 1931.) See also the *Kaṭāvalagaj*, Vol. I, pp. 416 ff., where Prof. K. A. Nilakanta Sastri translates the above contribution, and ibid., pp. 802 ff., where again Pandit M. Raghava Aiyangar re-examines it in the light of literature.

<sup>1</sup> Tirumāvalavan is the name of Karikāl-Peruvattattāṭ, who was actuated by Imperialism and lust of conquest.

<sup>2</sup> Perhaps the Cōra and the Pāṇḍya kings. Cf. the closing lines of canto I, and the footnote.

<sup>3</sup> Cf. Vāpūṭ-kōḍal, (*Pu. Par.*, *vayḥā* 'Vaiḥā'), st. 4).

<sup>4</sup> Cf. Kuṭānūṭ-kōḍal, ibid., st. 3.

<sup>5</sup> Muraṣunūṭ-kōḍal, *Puzam.*, st. 50 n.

<sup>6</sup> Vaccirāṇḍu on the banks of the river Sāṇḍi (Sān). Its king held the status of an *śāśana* or neutral of the *Artisāstra* literature. We are not able to locate this country definitely. Perhaps it is the region where the tribe Vajjis of the *Jātakas* lived. This was on the northern shores of the Ganges opposite to Magadha (Tām., Magadha). See S. B. L. Cowell, *Jātakas*, Vol. VI, p. 120.

<sup>7</sup> The king of Magadha was the *ari* or enemy.

<sup>8</sup> For *paṭṭimaṇḍapam*, see *Maṇi*, canto I, ll. 60-1. The hall where learned men assembled and held discourse. (See *Tiruvicāgam*, *paṭṭimaṇḍapam* *ṛṇṇam* *ṛṇṇam*, 'śāntakam' 49.) Naccinnarkkiṇṇar adds the view that it was more an assembly of Sanskrit pandits. See *Tolk.*, *Purul.*, *sātra* 490, *corum*.

divine Maya in return for some valuable service rendered to him. When they were all placed together, they formed an artistic *maṇḍapam* much praised by great men.

(In addition to this) there was the open space (*veṭṭitai-maṇḍam*) where could be found many bundles of goods with marks indicative of the quantity,<sup>1</sup> weight and names of their new owners. Since there was neither gate nor lock nor watchman guarding them, thieves might sometimes be tempted to remove these bundles on their heads. And if they did so, the invisible deity guarding the place would make the thief go round and round the open plain, with the heavy burden on his head but would not permit him to pass away from there. The very thought of stealing anything made people quake with fear.<sup>2</sup> 111-17

Next, there was the place (*ilaṅṇimaṇḍam*) with the miraculous lake by bathing in and circumambulating which all hunchbacks and cripples, the dumb, the deaf and lepers were cured of their infirmities and gained health and grace of form. 118-21

Then there was the open space where stood the tall shining stone (*naḍunkalṇiṇṇamaṇḍam*), by the worship of and going round which were cured all those who had grown mad by being deceived (into consuming drugs), those who were suffering from palsy as a result of poison, those bitten by sharp-toothed venomous serpents and those who were possessed by devils with protruding eyes. 122-27

There was again the meeting-place of four roads (*būtacatukkam*) where stood the Būta, proclaiming in a voice loud enough to be heard as far as four *kāvadams*<sup>3</sup> that he would bind with his rope and devour by thrashing 128-34

<sup>1</sup> The use of pictographic writing reminds us of South India's intercourse with Egypt on the one hand and the Indus Valley on the other.

<sup>2</sup> One of the references to superstitious belief of the times. See also B. 133-7.

<sup>3</sup> The municipal limits of the city of Puhār seem to have been ten miles in circumference. The topographical description of ancient Puhār approximates to the modern city of Madras. A *kāvadam* or *kādam* refers to a distance of two and a half miles.

the wicked who assumed the garb of asceticism to cover their sins,<sup>1</sup> cunning wives who practised vice in secret, intriguing ministers, men who coveted other men's wives, and witnesses who gave false evidence, and tale-bearers.

- 134-38 Further there was the place (*pavaimaṇṇam*) where stood the statue which would never open its mouth but would weep by shedding tears on every occasion when there was a deviation from the path of justice by the king, or when partiality was shown in his court of justice by wrong interpretation of the law.

- 139-40 Sacrifice was offered in all the five aforementioned places<sup>2</sup> held in veneration by men of wisdom who knew the real truth about them.

- \* 141-46 Then the auspicious drum was removed from the temple called Vaccirakkōṭṭam,<sup>3</sup> placed on the nape of the elephant adorned with the girdle, and conveyed to the temple where the young white elephant stood.<sup>4</sup> This was indicative of the beginning and the end of Indra's festival. After this the auspicious tall flag (bearing the ensign of the white elephant) which stood in the temple of the Kal-paka (*tarumilaikkōṭṭam*) tree was hoisted aloft in the sky.

- 147-56 On the verandas of the big mansions<sup>5</sup> were to be seen artistic planks set with emeralds and diamonds whereon stood coral pillars. At the entrance of these mansions

<sup>1</sup> Six kinds of heinous offences are mentioned here. It may be noted in passing that the *Kaṇṭakya Arthaśāstra* prescribes heavy punishments in the case of pseudo-janmyāsins, false witnesses, adulterers, etc.

<sup>2</sup> As many as five *maṇṇams* are mentioned here.

<sup>3</sup> See *Manu*, canto 1, ll. 27-8. (Sans., *Vajrakōṣṭh*.)

<sup>4</sup> The temple of the Airāvata, Indra's elephant.

<sup>5</sup> For a similar celebration of Indra's festival see *Viraṇṇatraya*, pp. 425-33; *Āṭṭh*, 'Āṭṭh', ch. 64. For the origin of the Indra cult in Rig Vedic India, see A. C. Das, *Rig Vedic Culture*, 1925, pp. 56 ff. It would appear from the *Viṣṇu Purāṇa* (Pt. V, ch. 10), that the ancient cowherd communities celebrated Indra's festival, and this was discontinued from the time of Kṛṣṇa who wanted the Gōpas to take to the worship of cattle and mountains which alone afforded them food and occupation. A festival of Indra is referred to as being celebrated by King Sāhvāhana and his subjects in the *Kāṭhācārya Kathā* (see W. Norman Brown's *The Story of Kāṭhā*, 1933, p. 83).

were suspended ornamental hangings having the shape of the *makara* fish from whose teeth (horns), carved with symbols representing auspicious things and adorned with *kimpuri*, hung strings of pearls in series. The streets were further beautified by golden pitchers filled with water, glittering *pāṭṭikai* vessels, lamps wrought in the shape of maidens,<sup>1</sup> golden flags, pure white feather fans, fragrant pastes and many other ornamentations.

There were assembled in these streets the five great groups of the king's councillors (*aṁperumkūḷu*)<sup>2</sup> and the eight great bodies of the king's retinue (*eṇṇēṇṇam*),<sup>3</sup> princes of the blood royal, sons of the merchant aristocracy, fast riders on horseback, groups of elephant riders, and charioteers whose chariots were drawn by horses, for the glorification of their highly reputed ruler's sway over this wide world. One thousand and eight kings bore on their heads gold pots filled with cool and holy water rendered fragrant by floating pollen of flowers of the Kāvēri, taken from where it joins the sea, and performed the bathing ceremony of the Lord of Gods, to the delight of the earth and the admiration of heaven.

Joy prevailed everywhere on account of Indra's festival in the temple of the great Lord who was never born (Śiva), in the temple of the six-faced red Lord (Subrahmaṇya), in the temple of Vāliyōṇ (Baladēva)<sup>4</sup> whose complexion was like the white conch-shell, in the temple of Neḍiyōṇ (Viṣṇu) of the dark colour, and in the temple of Indra of the victorious umbrella and the pearl garland.

<sup>1</sup> Cf. *Mayi*, canto I, l. 45.

<sup>2</sup> For *aṁperumkūḷu* see *Mayi*, canto I, l. 17; *Talk*. 'Kilṇvi', *śāstra* 57; Nacelnārkkigiyar's commentary: minister, *purāhita*, commander, ambassador, and spy.

<sup>3</sup> For a twofold interpretation of the term *eṇṇēṇṇam*, see Dikṣitar, *Studies in Tamil Literature and History*, pp. 204-5.

<sup>4</sup> The temple of Baladēva is mentioned, besides that of Indra. In later days these two cults have become extinct. See R. G. Bhandarkar's *Vaiṣṇavism*, *Sarvaśm*, pp. 3, 9, 11; also M. Raghava Aiyangar, *Āṣṭakāśāṣṭai*, p. 7. See also p. 50 *supra*.

On one side the Vedic sacrifices,<sup>1</sup> as ordained by Brahmā, were faultlessly performed, and on another the festivals pertaining to the four classes of *Dēvas*<sup>2</sup> and the eighteen *Gaṇas*<sup>3</sup> and different other gods, were separately and correctly conducted. Inside the city were the Jainā temples and other Dharma institutions;<sup>4</sup> outside were *Śrīkūṭ*<sup>5</sup> and other sacred establishments. The *Purāṇa* reciters<sup>6</sup> also discharged their duties in another place. Elsewhere, the king's victorious chariot, with its banners flying, was taken out gracefully to annihilate the enemy-kings and others. In another place rose high immeasurable melodies produced by the flute, the drum, expert players on the *yāl* and the human voice of the *Pāṇar*.<sup>7</sup> Thus in that vast city, every lane and by-lane were alive with the sound of the drum by night and day.

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Because she had not been separated from her lover, Mādhavi, wearing beautifully serrated ear-rings, had not lost her charms. Mingled with the united fragrance of the *mādhavi* flower,<sup>8</sup> the home-grown *mullai*, jasmine, the *mayilai* flower, the pot-grown blue-lotus, and the red

<sup>1</sup> This shows the popularity of the Vedic sacrifices.

<sup>2</sup> The four classes are *Vasus*, *Divākara*s, *Ruṁas* and *Maru*t: all of them are Vedic deities. In reality tradition speaks of thirty-three classes of Gods—the eight *Vasus*, twelve *Aditya*s (*Divākara*), eleven *Ruṁas*, and the two *Maru*t.

<sup>3</sup> One classification of the eighteen groups runs as follows: *aṣṭaras* (?) *nigra*s, *vidhā*s, *gandhāra*s, *vidyādharā*s, *pitā*s, *taraka*s, *bāḡa-bāṇavar*, *kūṣpurūṇa*s, *līṇa*s, *asura*s, *būta*s, *mitra*, *dēva*s, *garuḍa*s, *vākya*s, *yakṣa*s and *cirāra*s.

<sup>4</sup> This may refer to the Jainā or the Buddhist institutions or even to those of the orthodox religion. But the term *paṭi* shows that there was a school of dissenting sects, especially the Jainā.

<sup>5</sup> This is not necessarily a reference to the temple of Lakṣmī.

<sup>6</sup> The reading of the *Purāṇa* in the public places so as to be heard by all classes was a feature of ancient days. Cf. *Harsacarita* where the *Vāṇa Purāṇa* is said to have been read in public for the benefit of the masses.

<sup>7</sup> The *Pāṇar* were a class of minstrels and masters of music.

<sup>8</sup> This can also be interpreted thus: 'The red *mādhavi* flower did not become the bud that people love, but grew into a beautifully bent root without losing its redness.'

*kaḷenīr*,<sup>1</sup> and pleased with love's delight, seeking sport in the pleasure garden made fragrant by the lovable flower-buds, entering into the fresh aroma of flowers in the ever-mirthful market-place<sup>2</sup> caressing the frankincense and the ever-wet sandal-paste, and continuously indulging in the joyous lovers' speech and laughter, the mountain breeze roamed about the city accompanied by the *īḷi*-sounding bee and by the mild rays of early summer, in the same way that Kōvalaṅ went about accompanied by minstrels singing the *kural* tune and by his city-companions skilled in love-affairs.

One such companion spoke of his sweetheart: 'Has the moon who roams in the beautiful sky become afraid of its enemy, the serpent Rāhu,<sup>3</sup> and left the sky to appear here in your disguise by carrying a heavy cloud on its head, parting with the little hare, and painting on its face the figures of two fishes (in the place of the two eyes) with the *kumīḷa* flower (the nose) between them?' 204-7

A second said: 'Does the flash of lightning nurtured with great care by Cupid of the fish-flag (whose body was burnt by the spark of Śiva's third eye),<sup>4</sup> intend to come down here and regain it by drinking the cool nectar drops of the moon?' 208-11

A third said: 'Has the honeyed lotus, in the course of searching for its companion (Lakṣmī), transformed itself into two dark *kuvaḷai* flowers, one on each side of the *kumīḷa* blossom? Or has it blossomed again into the red *ilavam* and into jasmine to proclaim that it is in this flourishing city that the goddess Lakṣmī<sup>5</sup> has entered so 212-17

<sup>1</sup> A categorical list of fragrant flowers which would increase sensuous desire.

<sup>2</sup> Here a full description of the *nāḷaṅḡḍi* is furnished.

<sup>3</sup> Rāhu devouring the moon, says the legend, causes lunar eclipses, and devouring the sun, solar eclipses.

<sup>4</sup> The reference is to Śiva burning the God of Love. For a full description of the legend, see *Matsya Purāṇa*, ch. 154, 194 and 245.

<sup>5</sup> The term used in the text is *uṣarikkālam*. A classic example is that of the Pāṇḍavas in disguise in Virāṭnagara. See below, canto viii, l. 89, Aṣṭa-yarkūṇḍallār's comm.

that the monarch of the wide world may greatly prosper?'<sup>2</sup>

218-23 Yet another said: 'Is the god of the devouring mouth (Yama), who destroys all and who, in fear of the righteous king, gave up the duty imposed on him and changed his male form for that of a girl, with a smiling countenance and covered with bashfulness, speaking words as soft as the notes of the pleasing *yāḷ*?'<sup>3</sup>

224-34 With such frivolous talk the broad-shouldered lovers gained victory over their sweethearts, chaste as Arundati, who looked like a great army of the bodiless god (Cupid), and prevented them from running away from their presence by closely clasping them in voluptuous embrace and (thereby) smearing their chests all over with the sandal solution which adorned the breasts of these women. By thus giving them the pleasure of their union, they made their wives' lotus eyes lose the colour of the *kuvaḷai* and gain instead a reddish tinge (indicative of sleeplessness). The people of the city in a state of helplessness and tremor, spoke to themselves, 'If our great feast can do nothing to remove the redness from the eyes of our women-folk, is there any medicine at all that can cure this in the wide earth?'

235-40 It was then the middle day of the festival in honour of the King of Gods (Indra).<sup>4</sup> The dark left eye of Kannaḱi

<sup>2</sup> In the prehistoric days of Tamil India it appears that a certain Cōla monarch, by name Tuḷḷajayileguda-toḷḷitōṭ-ṣumbiyag, introduced Indra's festival to be celebrated annually in his capital city Pāmpuhār. The duration of the festival was twenty-eight days. The festival continued to be celebrated by succeeding monarchs, as it came to be thought that by not celebrating it, the Catukkinbūtani, engaged on the orders of Indra to check sin and sinners, would leave the city thus leading it to desolation and ruin. (See *Maṇi*, canto i, 'Viḷavarkaḱudai'.) Years rolled by and Neḷamaṇḱikkalḱi became the monarch. Once when he was spending some time in the royal park, a certain beautiful girl presented herself before him, and at his desire, lived with him as his wife. One day she suddenly disappeared, and when the King was aimlessly inquiring of passers-by, a certain Cāṇṇa informed him that she was Pīḷvaḷai, daughter of Vajrivāṇag, King of the Nāgarāḱḱu, and that she would return no more, but would send her son. The ship in which the son was sent foundered, and moved by great grief the King failed to celebrate

and the red right eye of Māclavi throbbed and were filled with tears of sorrow and of joy respectively like the *kaḷunīr* flower which shakes when the sweet pollen inside it emits honey and loses its external colour.

It was a festival for the year. On this Maḍmekkal the deity cursed that the city be swallowed by the sea. It so happened, and Aruvana-Aṭṭiga] with his disciples left for Vaṭṭi (ibid. verses xxv-vi).



## CANTO VI

### KAṢALAṢUKĀDAI

OR

SEA BATHING

1-13 ONCE a Vidyādhara hero celebrated, along with his lady-love of the long fish-like eyes, a feast in honour of the god of love in the extensive, fragrant and flowery grove in a Cēḷi<sup>1</sup> on the slopes of the silver-peaked Kailāsa.<sup>2</sup> He then realized that that was the day<sup>3</sup> when Indra's festival would commence in the flourishing city of Puhār (Campāpati) in South India, and he said to his wife, 'We shall go and witness the place where the great Būtam eats the sacrifice offered to it (in commemoration of its) having carried out Indra's orders to ward off the evil effects of the arrows aimed by hosts of swift-going Asuras against the terror-stricken but best of men, the victorious king Mucukunda,<sup>4</sup> while he was keeping watch, tiger-like over Indra's city.'

14-17 'We shall also see the five famous assembly-halls<sup>5</sup> of unrivalled architectural beauty, given by Indra in gratitude and refitted on the earth by the monarch's ancestor who once kept guard over Amarāvati.<sup>6</sup>

<sup>1</sup> The Cēḷi is the city of the Vidyādhara according to Jaina literature. Cf. *Jivakacūḍamayi*, p. 170, at. 546-2).

<sup>2</sup> The Kailāsa Hills were the abode of the celestial Gopa, by name the Vidyādhara, among others. Cf. *Matsya Purāṇa*, ch. 154.

<sup>3</sup> The commentator says the same day next month.

<sup>4</sup> *Tiruvalluvar* occurring in the text is a reference to Mucukunda, once the King of the Cōḷa.

<sup>5</sup> This city is known as Amarāvati in Sanskrit literature.

<sup>6</sup> Five great *mangams* are mentioned here.

<sup>7</sup> There is a Tamil tradition that the ancient Cōḷa monarch Mucukunda went to help Indra when Amarāvati was besieged by the Asuras.

'(Agastya) finding that Nārada<sup>1</sup> did not play on the *viṇa* properly, or appropriately, to the song of the dancing Urvaśi before the thousand-eyed Indra<sup>2</sup>, or to the song of her accompanist (*tōriyamaṇḍai*) who sang in the *vāraṁ* which did not enrapture his ear, laid a curse, "Let the lute lose its charm, and let this dancer be born on the earth." In the line of that Urvaśi was born Mālavi with her hood like *alkuḷ*. (In Puhār) we shall witness her dance.

'My dear coral-mouthed, slender-waisted girl, we shall there worship Indra, the lord of gods.' So saying, he started showing his lady-love the many-crested Himalayas,<sup>3</sup> the ever-flowing Ganges, the city of Ujjain,<sup>4</sup> the Vindhya forests, the Tirupati hills,<sup>5</sup> and the Kāvēri tracts overburdened with crops, and finally reached Puhār, enveloped by flowery groves. He showed her also the city, after performing the worship of Indra in the prescribed manner, and then witnessed the celebration of the enjoyable festival in that ancient and affluent town.

Said he then (to his fair companion): 'My dear, thou wilt hear the *dēvapāṇi*<sup>6</sup> in honour of Viṣṇu, the four songs in honour of the four *bhūtas* worshipped respectively by the four castes, and the song in honour of the Moon roaming in the sky for the benefit of all. Afterwards

<sup>1</sup> Nārada, the divine music master, and author of *Sikṣā*, a musical treatise of the orthodox school. Because he did not play properly on the lute, the sage Agastya cursed his instrument.

<sup>2</sup> This is similar to the Sanskrit term *śahasrākṣa*.

<sup>3</sup> The geographical data are furnished. The Kailāsa Hills are on the Himalayan slopes. The way to Puhār lay through the Ganges, Ujjain, the Vindhya, the Tirupati hills, and the Kāvēri tracts.

<sup>4</sup> Ujjain is an ancient city much celebrated in Sanskrit literature.

<sup>5</sup> *Vrkaṭam*, or the Tirupati hills, is celebrated in ancient Tamil literature of the Saṅgam age. The *Ālvārs* refer to it, and *Peyṭṭiṇār* speaks of it as Tirumalai (yarpati 61 and 75). See also *Kamba-Rāmāyaṇa*, *Kiṭṭiṇḍa*, 'Nadavittu Paṇṇalam', st. 26-8.

<sup>6</sup> *Dēvapāṇi* is not a celestial song but a song sung in honour of the God. *Dēvapāṇi* is of two kinds. *paramdēvapāṇi* and *śrudēvapāṇi*.

thou wilt see : The *koḍukoṭṭi*,<sup>1</sup> danced by Śiva, Umā keeping time on one side, on the burial-ground where Bārati (Kālī), danced with faultless rhythm and avoiding wrong time-measures, when the big fire-tipped arrow obeyed His command to burn the three cities (of the Asuras) at the request of the Dēvas ;

44-51 'The *pāṇḍaranga*<sup>2</sup> dance which Śiva, in the form of Bārati,<sup>3</sup> displayed before the four-faced Brahmā standing in His chariot ;

'The *alliyam*<sup>4</sup> dance performed by the dark-hued Viṣṇu (*aṇṇavannan*) after disposing of the treacherous devices of Kamsā ;<sup>5</sup>

'The *maḷlu* dance performed (by the same deity) after the destruction of the Asura (Bāṇa) ;<sup>6</sup>

'The *tuḍi* dance (of Subrahmaṇya) in the midst of the sea, which itself served as the dancing-hall, following the destruction of the demon Sūra' who hid himself there ;

<sup>1</sup> *Koḍum-koṭṭi* is the original word according to Nuccinnārkkikṇiyar. See *Kuṭi*, 'Kaṭavi'. For an actual description of the dance see canto xxviii, ll. 67-73. The translator has not been able to find parallels from the Sanskrit and other works corroborating all the eleven kinds of dancing mentioned here.

<sup>2</sup> *Pāṇḍaranga* is again a dance attributed to Śiva.

<sup>3</sup> *Bārati-arangam*, the place where Bārati (Sarasvatī) or Bāravi danced.

<sup>4</sup> The *alliya* dance is said to be one among the ten dances engaged in by Kṛṣṇa.

<sup>5</sup> Kamsa, the uncle of Kṛṣṇa, wanted to kill the latter by means of a number of villainous guiles. One of them was to send an Asura follower of his in the guise of an elephant by name Kuvalayāpīḍa. Kṛṣṇa found it out, and killed him. See *Bhāga. Pur.*, Bk. X, ch. 43, st. 2-15. See also *Vṛt. Pur.*, Bk. V, ch. 20.

<sup>6</sup> Bāṇa was an Asura with a thousand arms. He was the son of Bālī and Kāṇara. His capital was called Śaṇṭapuram. He had a daughter Uṣā Aniruddha, son of Pradyumna and grandson of Kṛṣṇa, carried her away. Hence Bāṇa had him imprisoned. Kṛṣṇa went to his grandson's rescue, and chopped off Bāṇa's thousand hands. See *Bhāga. Pur.*, Bk. X, ch. 62 and 63. Cf. *Cūḍamanī*.

<sup>7</sup> This refers to the legend of the killing of the Asura Sūrasudhma by Subrahmaṇya. Even today this festival is celebrated in all Śiva temples in connexion with what is known as *Skandadaṣṭī*, the sixth day in the dark-half of the month of Kārtika. For details of the legend see *Kaṇḍapurāṇam*, § *Sūrasaṇṇamavadai*. The reference is to the 'war-dance of triumph on the heaving wave-platform of the oceanic stage, to the accompaniment of the rattle of his drum (*tuḍi*)'.

'The *kuḍai*' (umbrella-dance) danced by (Subrah- 52-53  
maṇya) lowering the umbrella before the Asuras who  
gave up their arms in great distress ;

'The *kuḍam* (pot-dance)\* exhibited by Viṣṇu (of the 54-55  
world-measuring stride) after walking through the streets  
of Bāṇasura's extensive city ;

'The *peḍi*† danced by Kama (Cupid) who changed his 56-57  
male form to that of an hermaphrodite ;

'The *marakkal* dance of Mayavai (Durgā)‡ when She 58-59  
could not stand the wily deeds of the cruel Asuras ;

'The *pāru* dance§ of Lakṣmī when the Asuras clad in 60-61  
warlike attire ceased (from battle) ;

'And the *kaḍayam* dance¶ of lady Indrāṇī standing in 62-63  
the field on the northern gate (of Bāṇa's city).

'Thou wilt see, my dear, the above-named eleven 64-67

\* It is not possible to trace this legend. To venture a conjecture, the reference is to the greatest victory of the baby Subrahmaṇya, six days old, over the great Tarakāsura and his satellites, a match for Viṣṇu, Indra and other Gods. See *Matsya Purāṇa*, ch. 100. It is said that Subrahmaṇya 'screened his face with a parasol, and played in exultant diversion the *kuḍakkāṭu* or the umbrella-dance'. This is sometimes performed during temple processions when 'the God's umbrella-bearer cuts some capers with his unwieldy parasol ; but the *kuḍakkāṭu* is a greater favourite in these days in Murugay's worship and festivities'. *T. A. S.* Vol. II, p. 185. Cf. *Nighaṇṭu*, 14th ed., p. 179. For the sculptured figures representing the two varieties called the *kuḍakkāṭu* and the *kuḍakkāṭu*, see the two Yālī panels flanking the entrance of the sanctum of the Adbhuta-Nārāyaṇa temple at Tirukkaḍmittampam (Chengamachery Taluk). *T. A. S.*, Vol. II, p. 187.

† This variety of dancing also has no counterpart in the Sanskrit *Nāṭya* treatises. 'Its origin has to be traced to the purely pastoral pursuits of its votaries, the shepherds, who eventually came to consider it as one of the three favourite dances of the God Viṣṇu in his special manifestation as Gōpāla, the Divine Shepherd.' The Vāṇiyāra Āṭvārs refer to this (see *Peruvāra Tirumoli*, *Nāciyāra Tirumoli*, etc.). It is popular even now in the *uruvāḍi* festival in commemoration of the sports of the baby Kṛṣṇa. The reference in the text is to the occasion of the defeat of Bāṇasura in his capital of Sūtipura (Sōṇagaram). Cf. the account in the *Tiruvāraṅgakkalanbakan*.

‡ For the *peḍi* dance, see *Maṇi*, canto III, l. 125.

§ Durgā is otherwise known as Mahiṣāsuraṃdarī. See also canto xii, ll. 65-6.

¶ See *Maṇi*, canto III, ll. 116 f.

¶ It is rather difficult to identify this incident. The Tamil name for Indrāṇī is Ayirāni.

dances and the songs appropriate to them, acted and sung by the respective dancers with suitable garments and gestures, and in erect as well as bending postures, according to the established conventions.

68-71 'This is Mādavi, descended from the line of the great Mādavi mentioned by me when we were in the grove rich with the pollen of sweet flowers.' Thus said the highly distinguished Vidyāclara entranced by the whole prospect.

72-75 Kōvaian, who was in the state of *āḍal* (love-quarrel), was sorry to see the end of that Indra festival, which consisted of dancing in different kinds of attire, accompanied by the chiming of anklets, and which had been witnessed incognito by the denizens of Heaven.

76-98 To please him (so that his dejection might not gall him further), she (Mādavi) bathed her fragrant black hair, soft as flowers, till it shone, in the perfumed oil prepared by mixing up ten kinds of astringents, five spices, and thirty-two herbs soaked in water; she dried it in fuming incense, and perfumed the different plaits,<sup>1</sup> with the thick paste of the musk-deer. She adorned her little feet, reddened by dye, by wearing choice rings (*pīḷ*)<sup>2</sup> on her fair and slender toes, and on her ankles becoming ornaments known as *pariyakam*, *nūṭpuram*, *pāḍagam*, *śadangai*, and *arīyakam*.<sup>3</sup> She put ornaments on her rounded thighs. Over her waist was a girdle made of thirty-two strands of big pearls worn over a blue cloth embroidered with the figures of flowers. Round her upper arms she had armlets studded with pearls together with attractive bangles of precious stones (*kāmar-kaṇṭikai*). Round her soft-haired wrists were

<sup>1</sup> One of the many references to show that five plaits of hair were generally worn by Tamil ladies, especially when they were young.

<sup>2</sup> *Pīḷ* is in use even today, and it is considered inauspicious if it is not worn by a girl on her marriage.

<sup>3</sup> Here note the luxurious life led by the ancient Tamils. Some of the ornaments and finery are mentioned. These have been examined by S. Sumasundara Desai in a contribution to *Kalaimagal*, Vol. I, pp. 284-8.

beautiful bracelets (*cūḍagam*) in which was set the costliest gem in front with diamonds all round, gold bangles, bangles of nine gems (*pariyakam*), conch bangles, and bangles of coral. On to her tiny fingers, red as the *kantal* flower, so as to hide them, she slipped a ring bent into the shape of an open mouthed fish, and a highly brilliant and lustrous ring of gems, and a round ring glittering with rubies and brilliant diamonds.<sup>1</sup>

Her delicate and beautiful neck was adorned with a chain necklace called *maṭṭaṭar*, with a fine string of exquisite workmanship and with a garland. Added to these was a string of ornamental gems held by a clasp, which covered the small nape of her neck.<sup>2</sup> 99-102

A pair of ear-rings, in which emeralds alternated with diamonds, glittered in her beautiful ears. In her dark tresses becoming head-ornaments such as *daivavutli* (also *śūdēvi*), *valampuri* (also *talaiṭṭalai*, sea-conch), *toyaham* and *pullaham* were set.<sup>3</sup> She (Māḍavi) gave Kōvalaṅ the happiness of union and of *ṇḍal*, and stayed in her excellent nuptial chamber. 103-10

It was the full moon day in that ancient awe-inspiring city. When she saw people in search of amusement hurrying to the beach, fragrant with the *tāḷai*, Māḍavi became eager to follow them. At that time the swan uttered its cry from lotuses in the tanks; cocks sent out their clarion call betokening the approach of the dawn; Venus' shone on high, and darkness died away. 111-17

Kōvalaṅ wore sparkling jewels on his garlanded chest, and like the prodigal cloud, mounted his mule, 118-127

<sup>1</sup> This and the following lines show the number and variety of jewels and clothes in vogue in those ancient days. Some of them have now gone out of use.

<sup>2</sup> *Maṭṭaṭar* is the term used by the commentators in this connexion.

<sup>3</sup> This is said to be a head ornament of two sections called *teppalli* and *vaḍappalli*.

<sup>4</sup> Tam., *veḷḷi*; Sans., *zuhra*.

while the deer-eyed Mādavi got into her chariot (*vaiyam*).<sup>1</sup> They passed through the bazaar street beautified by towering mansions in which rich merchandise was stored in a million bundles. Here the beautiful lamps were glittering and some were decked with flowers. Maidens (*dāṣiyar*) everywhere scattered flowers,<sup>2</sup> tender grass (*aṇṇu*), and paddy, as being auspicious, and shone in their jewels. In this street<sup>3</sup> the Godless Lakṣmī seemed to dwell, and on its two sides people were passing irregularly.

128-144

They then entered into the central highway of the city<sup>4</sup> rich with the wealth of sea-borne goods and reached the *cēri* regions on the seashore where the flags on high seemed to say: 'In these stretches of white sand can be seen different kinds of goods brought in ships by foreign merchants, who have left their native homes and settled here.' There were burning the lamps of those who sold dyes, sandals, flowers, scents, and all varieties of sweets, the lamps of dexterous goldsmiths, the lamps of those who, sitting in a row, sold *piṭṭu*, the black broad lamps placed on lamp-stands by the sellers of muffins, the lamps in front of the miscellaneous shops of girl-vendors, the lamps of fishmongers glimmering here and there, beacon-lights erected to guide ships on the seashore,<sup>5</sup> lamps taken out to sea by fishermen in their boats as they went a-fishing with

<sup>1</sup> This vehicle may be *kollāvayṭi*, a cart drawn by bullocks, or *kēḍārap-paṇṇi*, a cart with a hooded top. The editor of the text notes in this connexion that in the *Maṇḍāyā* (p. 182), the vehicle is known as *kēḍāravayṭi*. From this description of Kāvīra riding a mule, and Mādavi a vehicle drawn by bullocks, we have to infer that these were used by persons of rank in the early centuries of the Christian era. The use of horses for vehicles had not come into practice.

<sup>2</sup> The habit of ladies both in the evening and early morning. Whether *ḷṇṇō-ḷṇṇu* by the term *dāṣiyar* means prostitutes, cannot be said.

<sup>3</sup> A description of the bazaar and other streets in Puhār before daybreak.

<sup>4</sup> This is *maruṇṇṇṇāḷṇam* and the bazaar street was in *paṇṇṇāḷṇam*.

<sup>5</sup> This bears testimony to the existence of lighthouses and a large volume of trade by sea.

nets, nightlong lights set up by foreigners<sup>1</sup> speaking different languages, and finally the lamps lit by the watchmen of (the warehouses containing) valuable merchandise.

The illumination of all these lights which were beyond counting, was so great that the seashore<sup>2</sup> with its aloe hedges appeared more beautiful than the cultivated tracts with their fragrant lotus-ridges; even a small mustard-seed could be seen if it lay on the fine sands stretched out like fine flour.

Thither came creeper-like Mālavī with a group of her playmates. There lay in repose ships which were filled with countless legions of hill-produce and sea-produce.<sup>3</sup>

In one place on the seaside were grouped together princes and their retinue, as also merchant princes and their confidantes; there were again other groups of maidens skilled in dance and song, in curtained enclosures. Their multi-coloured clothes and many-sounding tongues<sup>4</sup> resembled the uproar inevitable on the festive occasion when king Karikāla,<sup>5</sup> whose great fame reached the celestial world, celebrated the first freshes in the Kāvēri, and came to be mingled with the unceasing tumult caused

<sup>1</sup> This testifies to the custom of lighting the streets. See *Perumpāṭṭāi*, II. 340-311 *Mapp.*, canto I, l. 16; *Puram.*, st. 6a.

<sup>2</sup> Here follows a fine description of the beach in the evening.

<sup>3</sup> This again testifies to the rich sea-borne trade.

<sup>4</sup> See *Aham.*, st. 376.

<sup>5</sup> *Sila.*, canto vii, l. 4. This shows that some festivity was connected with the first freshes. It may be noted in passing that the Cōla king, Karikāla was the originator of the festival of the first freshes of the Kāvēri. This is quite in keeping with the statement of the *Paṭṭaṇṇāli* that he was the founder of the capital Kāvēripaṭṭiṇam. Being Kāvērināṭṭar or the Lord of the Kāvēri tracts, it is but natural that Karikāla was impelled by desire to institute a festival for the great service done by the river especially to the Cōla-dēva. A modern relic of this ancient festival is what is known as the *paṭṇē-pāṇṇerukku*, literally freshen on the 18th day of the month of Aṭṭi. It is a social function in which children, ladies and others take part. On the evening of that day, food of different kinds is taken to the riverside and after prayers to the river for its continual flow, the members of the family partake of the food. The children float old hoops, end-pole leaves, and sometimes manuscripts of rare books in the floods, and swim in the water and enjoy themselves in different ways.



by men and women of the four castes crowding on the narrow place where the great river Kāvēri joined the sea.

166-75 In the midst of that tumult the long-eyed Mādavi, soft as a flower, took the pleasure-giving tuneful-stringed lute from the hands of the fatigued Vasantamāla. There, on a white-legged couch with a canopy of picturesque paintings,<sup>1</sup> surrounded by a screen set on the newly-spread sands in the shade of a *punnai* tree standing in the wide expanse enclosed by the flowering *kaidai* which swept away the foulness of the (fish-smelling) sea, Mādavi enjoyed the company of Kōvalan.

<sup>1</sup> Further evidence of the art of painting in the Tamiḻnāḍu.

## CANTO VII

### KĀNALVARI

OR

THE SEASHORE SONG

*Kaṭṭurai*

AFTER worshipping with her hands Māḍavi removed the lute faultless in respect of *pattar*,<sup>1</sup> *kōḍu*,<sup>2</sup> *āṇi* and strings, from its fancy-coverings, its body adorned with flowers, which looked like a beautiful bride with her black eyes darkened with collyrium. And she began to produce its eight different sounds, *paṇṇal*, *parivaṭṭṇai*, *ārāidal*, *tai-varal*, the majestic *śelavu*, *vāṭaiyāṭṭu*, *kaṭṭū*, and the sweet *kuṇṇupōkku*, in order to satisfy herself as to their correctness. Her lustrous little fingers ornamented with ruby rings manipulating the different strings resembled a hive of humming-bees. Next she tested by ear the eight different tunes<sup>3</sup>, *vārdal*, *vaṭṭal*, *undal*, *uṇṇal*, the fair *uṇṇal*, *teruṭṭal*, *aṭṭal*, and the beautiful *paṭṭadai*. Passing the instrument to Kōvalan's outstretched hand, she said, 'It is not my object to command. Please let me know the *tālam*' He too began playing odes to the Kāvērī and songs appropriate to the seashore (*kāṇalvari*)<sup>4</sup> to the great delight of Māḍavi.

<sup>1</sup> The *Itvakacintāmaṇi* styles these four faults as diseases of the *viṇa* (st. 1720).

<sup>2</sup> Parimelaṅgar speaks of these *ṭai* as *pāṭṭaṭṭi* (duties), *Kuṇṇal*, st. 573, and Naccinārkkinṇar on the *Itvakacintāmaṇi* (st. 657) speaks of them as *kalattṭi*. What these eight terms mean are explained *in extenso* by Arumpadavuraṇṇāśrīyar.

<sup>3</sup> See the commentary of Arumpadavuraṇṇāśrīyar; also *Poraṇar*, l. 23, where four of these eight tunes are mentioned.

<sup>4</sup> *Kaṭṭū*-*kaṭṭū*-*varipṇai* is of two kinds *daṭṭamūṭṭiya-varipṇai* and *makkaiṇṇūṭṭiya-varipṇai*. Of these two the former consists of *kāṭṭacēyṇai* and *vāṭacēyṇai*.

TO THE KĀVĒRI<sup>1</sup>

- 2 'Hail to thee, Kāvēri! Even if our Cōla king, whose garlanded parasol is as white as the moon, extends his righteous sceptre far and weds the Ganges,<sup>2</sup> thou wilt not sulk. I have learnt, O fish-eyed one, that not sulking, even though he weds the Ganges, is the supreme virtue of chaste ladies. Hail to thee, Kāvēri!
- 3 'If our king, whose garlanded umbrella is white and stable, extends his unbending sceptre far, weds Kappi (Kanyākumari), O Kāvēri! thou wilt not sulk. Hail to thee! I have learnt that not sulking, fish-eyed Kāvēri, even if he weds Kanyākumari,<sup>3</sup> is the mighty virtue of ever-chaste ladies. Live long, O Kāvēri!
- 4 'Hail to thee, Kāvēri! Thou walkedst (flowed) along, listening to the songs of the ploughmen,<sup>4</sup> the resonance of the sluices, the roar of the breaking waters, and the noise of the festive crowd celebrating thy freshes.<sup>5</sup> All this flow of thine, along with the din of merrymaking, is expressive of the prosperity of our king, who possesses soldiers with unbridled tongues. Hail to thee, Kāvēri!

*Again<sup>6</sup>*

- 5 'How can we innocent people understand, sir, that

<sup>1</sup> Stanzas 2-7 go by the name of *Aggarai*, literally an ode to a river.

<sup>2</sup> The implication is that the Cōla king's sway, as has been already said, extended up to the Ganges tracts in the north.

<sup>3</sup> The southern limit of the Cōla kingdom was Kanyākumari, the Cape Comorin of modern days.

<sup>4</sup> This points to the fertility of the soil and testifies to the irrigation works on the Kāvēri tracts. Cf. *Paṭṭaṇṇālaṅkāra*, I. 277-91; also *A.S.S. I.*, Vol. IV, p. 204 ff. 'The Leyden Grant'.

<sup>5</sup> The first freshes of the year in the Kāvēri were the occasion of a carnival in which all classes of people from the king down to the peasant took a leading part. Tamil tradition is that Kurukūḷa was the originator of this festival. See p. 129, *supra*.

<sup>6</sup> Stanzas 5-7 are a glowing description of the richness and simplicity of the city of Puhār. These words are spoken by the hero's maid to her mistress's lover, who has come with a present in his hand. The theme (*tenai*) of these stanzas is said to be *varaiṉu-kudāyaval*. The idea is that the maid pretends to refuse presents and seems to insist on a regular marriage.

unrighteous men again and again show the sea-god<sup>1</sup> to our lady with long eyes like dark flowers, and make pious vows only to be broken. Our city is Puhār where the water-lily opens its blossoms at the sight of white conch bracelets and pearls, mistaking them for the moon and constellations of stars which spread their white rays.

'How can we know, sir, of those lovers, who approach 6 us on this beach from behind, with presents in their hands, and then turn out to be strangers expecting us to beg of them? Our home is Puhār where the bee is bewildered, unable to distinguish the (blue) eyes of maidens from two blue flowers blooming in the reflection of the moon (on the waters).

'Our city, sir, is Puhār where the sounding conch is 7 buffeted by the big dashing waves and is driven ashore and ruins our maidens' sand-castles.<sup>2</sup> These maidens, the flowers in whose hair are loosened and away about, grow angry, and plucking the water-lilies from their garlands with tender fingers they throw them at the conch. Passers-by seeing these (flowers scattered on the ground) think they are observing eyes.'

### Again

'To wipe out the appearance of the ploughed sands in 8 which the conches lay buried, the heavily-flowering *puppai* had scattered its pollen-laden flowers on that sea-shore. The straight fish-shaped eyes in her full-moon face have caused love sickness incurable by medicine, but curable by the lady's soft and yellow-spotted breasts.<sup>3</sup>

'Pretending' to drive away the birds hovering around 9

<sup>1</sup> The sea-god described is Varuṇa. According to Sanskrit tradition he is the Lord of all waters, and figures prominently in the Vēdic pantheon.

<sup>2</sup> One of the pastimes of the girls is the littoral tracts.

<sup>3</sup> This stanza suggests that this is the only medicine for curing love-sickness. These words are spoken by the lover's companion who sees signs of love in the heroine. Cf. *infra* xl. 45.

<sup>4</sup> This and the following stanza go by the name of *kāpāharī*.

the foul-smelling dried fish on the beach, a maid holds in her hands fragrant jasmine from a young plant, with swarms of bees roaming about her. She is a goddess who dwells there in the sweet-smelling grove of flowers. Had I known of the existence of this goddess<sup>1</sup> there, I would not have come.

- 10 'In the open yard before fishermen's huts where their nets are dried, Death,<sup>2</sup> assuming the form of a maiden with long lance-like eyes, dwells on the foreshore where the waves beat the sands. There, with a wreath of flowers in her hand, she guards the fish dried for sale. Had I known that she was here, I would not have come at all.' (So said the lover.)

*Again<sup>3</sup>*

- 11 'Behold! This is the moon, this perfected picture of the face in which eyes have been painted like fish, brows like a bow and curls of hair like clouds in which Cupid's power is revealed. O tell me, has the moon left the wide sky in fear of the serpent (Rāhu)<sup>4</sup> and sought shelter in this little hamlet where fishermen dwell?
- 12 'Behold! Her eyes resembling a blood-stained lance<sup>5</sup> glance from side to side, to view the conch-shells cast on the shore. They are fierce Death. Has fierce Death assumed the form of a graceful young damsel, and come to live in this little village on the seashore?

<sup>1</sup> The goddess is the lady-love herself.

<sup>2</sup> For a description of Death in a maiden's guise, see *Tirukkural*, st. 1083, and *Kaṭṭogai*, st. 36, l. 9.

<sup>3</sup> Stanzas 11-13 are put in the mouth of the lover who, on seeing his lady-love in front of him, rapturously breaks forth into descriptions of her.

<sup>4</sup> Rāhu is an evil planet like Kṛtū. Legend has it that Rāhu has only a head, while Kṛtū has only a body and possesses no face. Both are supposed to cause eclipses according to the mythical account transmitted by the *Purāṇas*.

<sup>5</sup> Red in the eyes of ladies is a sign of their youthful love. Hence the eye is compared to a blood-stained lance. The eye here stands for the person possessing such eyes.

'Behold! This is the goddess who drives away birds 13  
from where the fish are spread to dry and who causes dire  
sickness to those who gaze at her. Has that goddess  
come to the cool seaside thick with hare-leaf (*aṭumbu*) in  
the form of a damsel with five plaits of hair?'<sup>1</sup>

*Again*<sup>2</sup>

'The fragrant flowers of this grove, the fresh sweet 14  
smell of these spreading sands, the faultless words of this  
damsel, her big youthful breasts, her face resembling the  
full moon, her bow-like curved brows, and her lightning  
waist that baffles the painter's brush;<sup>3</sup> it is these that have  
caused distress to me.

'This open seashore with its dashing billows, this stretch 15  
of shining sand, these flowers that send forth their sweet  
scents, this pleasant thick grove, the fragrance-spreading  
tresses, this face like the moon, and this pair of carp-like  
eyes, all these have caused distress to me.

'This beach where shells are scattered in heaps, this 16  
fine grove which charges the air with its fragrance, these  
flowers that scatter their soft petals, these haunts where  
she moves about alone, her young teeth which look like  
new-sprouting shoots (from the soil), her face that vies  
with the full moon, and her two youthful breasts; it is  
these that have caused distress to me.'

*Again*<sup>4</sup>

'Your elder brothers go out into the sea and live 17  
by killing living things (fish); you, on the other hand,  
enter into my body and live by killing me. Pray do  
not lose your slender waist which is in danger of being

<sup>1</sup> Another reference to the hair being dressed in five plaits.

<sup>2</sup> Stanzas 14-16 are put into the mouth of the hero as addressing his comrade.

<sup>3</sup> Another reference to show that the art of painting had been developed to a large extent in the second century A.D.

<sup>4</sup> Stanzas 17-19 are the words of the hero addressing the heroine.

overwhelmed by the weight of your beauteous and well-moulded breasts.<sup>2</sup>

- 18 'Your father kills the living things (of the sea by catching them) in the cruel meshes of his net.<sup>3</sup> You, on the other hand, kill lives by catching them in the net of your long eyes. Pray do not lose your lightning-like waist, which is at the point of breaking, owing to the weight of your breasts decked with pearl-strings.

- 19 'By means of swift boats, your elder brothers kill lives (fish). You kill lives with your curved brows. Your fame consists in witnessing the distress you cause in others. Pray do not lose your slender waist which faints under the weight of your breasts!''

*Again<sup>4</sup>*

- 20 'The red eyes of the damsel who holds the coral pestle in her hand and pounds the white pearls in the mortar,<sup>5</sup> the red eyes of her who pounds white pearls are not lilies, for, O, they are so cruel!

- 21 'The red eyes of the damsel who walks the walk of a swan in the shade of the *punnai* where the waves dash against the foul-smelling shore, the red eyes of her who walks the walk of a swan are frightful; verily they are death, death!

- 22 'The red eyes of the damsel who holds honey-laden violets in her hand and scares away the birds that hover around the dried fish, the red eyes of her who scares away

<sup>2</sup> The term *mīṣal* in the text means literally 'of abounding strength'.

<sup>3</sup> The eyes and the waist of the lady are compared respectively to the meshes of a net and to lightning.

<sup>4</sup> In these three stanzas 17-19 the hero makes a passionate appeal to the heroine to yield and to subject him to no more uncertainty.

<sup>5</sup> Stanzas 20-23 are put into the mouth of the hero's companion when he hears his words of passion.

<sup>6</sup> See below, canto xxix, 'Vaiḷalppu', l. 6. The coral pestle and the pearl powders seem to confirm that the city was noted for abundant pearls and coral.

the birds are not innocent darts ; verily they are so cruel,  
cruel !

*Again*

'O foolish swan ! Do not go near her, do not go ; your 23  
gait cannot rival hers. O foolish swan ! do not go near  
her, do not go ; your gait cannot rival hers. O foolish  
swan ! do not approach her, who roams about stirring the  
waters of the sea as the waves fall one after another (on  
the shore), for your gait cannot rival hers. Do not go.'

*The Narrative*

At that time, Mādvī of the long beautiful eyes, who 24  
listened to the sea-song (of Kōvalan), feeling that his song  
was indicative of a change of attitude on his part, took the  
lute from him pretending that she was pleased though  
(really) sulking. Then she began to play, purposefully, an  
note to the sea so fine that the godless Earth<sup>1</sup> wondered at  
her skill ; and all people were in ecstasy when they heard  
her sweet voice appropriately accompanying the notes of  
the lute.

TO THE KĀVĒRĪ<sup>2</sup>

'Hail to thee, Kāvērī ! clothing thyself in a garb of fair 25  
flowers where bees cluster murmuring their songs, thou  
walkedst along with swaying steps, with carp-like dark  
eyes. All this walk of thine, with thy carp-like dark eyes,  
is, I know, due to thy husband's righteous sceptre which  
does not deviate from the right path.<sup>3</sup> Hail to thee,  
Kāvērī !

<sup>1</sup> A relic of the primitive concept of calling the Earth Mother and Goddess.

<sup>2</sup> *Stanzas 25-27 go by the name of āṅṅavari or a kind of ancient song to the river. Here the righteous rule of the Cūṇa king and the fertility of his kingdom are in evidence, the latter mostly due to the Kāvērī. Thus we find that the glorification of the Kāvērī is an important theme in all early Tamil poetry in general and of the *Silappadhikāram* in particular.*

<sup>3</sup> These are the primary duties of a righteous monarch. The Sanskrit term *puṇyam* or *paripālanaṁ* denotes the idea that protection of subjects is the chief duty of a king. See, for example, *Rāmāyaṇa*, Bc. II, ch. 106, st. 19.



- 26 'Hail to thee, Kāvēri! When thou movedst along and thy lovely garland swayed, the peacock strutted along the flowery grove, and the koel sent forth its mirthful notes; I have learnt that this walk, with thy lovely garland moving, is attributable to the might of thy husband's frightful lance. Hail to thee, Kāvēri!
- 27 'As a mother tends her babe so thou wilt not cease from everlasting help to the fertile country of him (our king) who is prosperous to the end of all time. This enduring help which thou renderest unceasingly is attributable to the grace of our king of the solar race, who, with his wheel of righteousness, confers protection on all.' Hail to thee, Kāvēri!

## TO PUHĀR

- 28 'O sir, you come every day, like the God of love,<sup>2</sup> and ask us to receive pearls, which are no match for the bright teeth shining between the coral lips of our lady whose face is like the full moon. Our city is Puhār where the surging ocean, like a dealer, exchanges lustrous pearls for wreaths of flowers.
- 29 'Sir, these bracelets of the fair-armed ladies, the damsels of sturdy fishermen, make known (by becoming loose)<sup>3</sup> that they have been married in secret.<sup>4</sup> We are innocent. How can we understand all this? Our city is Puhār where the water-lily, with the murmuring bee inside, blossoms at the sight of the swan resting in the midst of the flower-laden branches of the long *puṇṇai*, imagining them to be the full moon and stars.
- 30 'How can we know, sir, in these regions where wine overcomes the consumer while the consumption cannot be

<sup>1</sup> This may also refer to the impartiality of the king.

<sup>2</sup> The theme of stanzas 28-30 is the glory of Puhār, the quondam capital of the Cōlas.

<sup>3</sup> See in this connexion *Kaṭṭogai*, 'Kurūṇai', st. 17, ll. 8-12.

<sup>4</sup> It is a reference to the *kaṭṭu* system of marriage. The term *mugai* in the text is significant.

concealed, the fact that you cause sickness, incurable by any medicine, to ladies? Our city is Puhār where, when the waves destroy the houses of sand, sharp javelin-like eyes<sup>1</sup> in their full-moon faces shed tears of sorrow. Then gathering handfuls of sand we throw them against the waves imagining that the sea will be filled up.

*Again*

'Although he saw<sup>2</sup> the male crab with the female crab 31  
and saw me also in this fair park thick with its clusters of  
flowers, the lord of the maritime tract, taking leave of his  
senses, deserted us of the five plains. O girl with curly  
hair, I do not know his reason.

'Has<sup>3</sup> he taken with him his sympathy and his horse- 32  
chariot, and gone without thinking of us? O fair-blossom-  
ed hare-leaf creepers! O swans! Let him abandon us.  
Yet shall we not forget him who has forgotten us.

'O *neydal* flower laden with honey like my weeping 33  
eyes at the distressing nightfall, thou feelest no trouble but  
dost sleep. In thy dreams dost thou see my hard-hearted  
(lover) as he approaches this seaside?

'When he dashed along with the speed of birds in his 34  
chariot drawn by horses, thou ruinedst the route wherever  
he went (his path) O clear waters of the sea. What  
can I do, O clear waters of the sea? Thou hast become  
at one with those who are spreading scandal around me  
here. What shall I do? Thou dost not know my woes.

'O waves! The ruts caused by the passing of the 35  
strong, big chariot of my perfect lover were ruined.

<sup>1</sup> The idea here is that waves rise like sharp javelins as if to meet the moon in the sky and dash against the sporting-ground of these fisher-maids. Thinking foolishly that they could arrest the progress of the waters, they throw sand into the deep as if to fill up the sea.

<sup>2</sup> Stanza 31 describes the feelings of the heroine and shows her inability to gauge the love of her lord.

<sup>3</sup> Stanzas 32-36 represent the lament of the heroine at the neglect and indifference of her lover. She aimlessly addresses the hare-leaf, the *neydal* flower, the waves, the grove, and the swan.

O cool grove ! O swan, sporting with thy mate ! O wet shore ! Will not you all tell my lover that (his deed) is not just ?

- 36 'Bless you, O waves ! You destroyed the ruts caused by the wheels of my perfect lover's strong, big chariot. You destroyed the ruts on the way. At the same time you pretended to be a friend of mine. Hail, you waves ! You are no friend.'

*Again<sup>1</sup>*

- 37 'O lord of the sea, whose waves dash as far as the paddy fields, enrobed in beautiful corals and decked with excellent ornaments made of well-formed pearls ! The fresh wounds caused in the *punnai* park by the shafts of Cupid, who owns the flag of the *makara* fish, cover her body and make her unrecognizable ; but if her mother sees her thus, what shall I do ?

- 38 'O lord of the maritime tract, whose waves, smiling with their pearl-like teeth and opening their coral lips, spread over the courtyard where the fishermen's nets are (left for drying), what shall I do if her mother, seeing that this innocent damsel has changed her colour to that of the *pīra* flower that blossoms during winter, consults the deity<sup>2</sup> and finds out who did this cruel act ?

- 39 'O lord of the maritime tract, whose waves move about to destroy the fishy smell of the beach and penetrate the cool grove spreading it with the fragrance of different fallen flowers,<sup>3</sup> my lady suffers mental anguish but the cause of her illness is not known. If this unknown disease

<sup>1</sup> Stanzas 37-39 have for their theme the *varatēu-kadōriyavar*. These are the words of the maid who is afraid of the discovery of signs of love in her mistress by the latter's mother. Anxious to see her wooed the maid thus addresses the lover.

<sup>2</sup> This points to the custom of consulting deities to rectify wrongs whenever trouble occurs.

<sup>3</sup> The reference is to old and withered flowers that have fallen down from the tree.

is detected by her mother who will be pained at it, what shall I do?'

*Again<sup>1</sup>*

'The evening darkness has spread everywhere. The Day-maker (the sun) has disappeared. My eyes shed tears of sorrow from which it is impossible to recover. O fair one whose locks of hair are decked with open-petalled flowers! Is this maddening, fiery twilight, which loosens my bangles,<sup>2</sup> found in the country of the deserter?

'The sun has disappeared. Thick darkness has spread everywhere. Collyrium-eyes, that look like opening flowers, shed tears of sorrow. O fair one whose face looks like the young moon! Is this maddening twilight, which comes vomiting the moon and devouring the sun,<sup>3</sup> found in that country to which he has gone?

'The birds have stopped singing. The Lord of the Day has disappeared. These long eyes suffer from the pain of shedding unceasing tears. O fair one whose tresses contain blossoming flower-buds! Is this maddening twilight which attacks my life,<sup>4</sup> found in the country of the deserter?'

*Again<sup>5</sup>*

'Someone came to the *kaidai* fence through the swamps (near the sea) and spoiled our sport. He who went away

<sup>1</sup> Stanzas 40-42 represent the distress of the heroine at eventide when she thinks of the country in which her lover has tarried. She addresses her maid.

<sup>2</sup> The idea is that maidens feel the separation of their lovers keenly when night sets in, so that their bodies grow thin and their bangles hang loose.

<sup>3</sup> The idea is that the sun has set and the moon has risen.

<sup>4</sup> The heroine considers evening her cruel enemy.

<sup>5</sup> Stanzas 43-45 are again the words of the maid to her lady. In Tamil love poetry the maid sometimes identifies herself so closely with the heroine that she speaks for the heroine. Here is an open declaration of her abiding faith in the lover who has deserted her, as she thinks, for the time being only. Alternatively these stanzas may be interpreted in another way. The first two lines of each of these three stanzas can be taken as the words of the maid and the next two lines as the words of the heroine in reply.

spoiling our sport, would not leave my love-stricken mind.

- 44 'Through the swamps, fenced by the park, close to the sea, someone came and stood before us saying "Make me pleased"'. He who stood before us saying "Make me pleased" could not be excluded from our deer-like glances.
- 45 'Seeing the swan playing with its mate, one stood looking on all yesterday. He, who stood looking on yesterday, would not leave (our minds) even as the gold-tinted moles' cannot leave our body.'

*Also*<sup>2</sup>

- 46 'Come not here, O crane! Come not near our park. Come not here, O crane, come not near our park; for you will not speak of my present love-sickness to my lord of the maritime tract. Come not, O crane! Do not approach our park.'

*Also*

- 47 Singing thus in the mode in which Kōvalan had sung, the beautiful damsel (Mādevi) again exhibited with her rosy little fingers the charm of the *śevvaḷippālai*<sup>3</sup> in which the *kakkalai*<sup>4</sup> was joined with *kural*. She sang in suitable strains a new melody-type (*paṇ*).

*Again*<sup>5</sup>

- 48 'O evening, during that charming *vilanippālai*<sup>6</sup> peculiar to the residents of the maritime tract, you made *iḷi*<sup>7</sup> blended

<sup>2</sup> 'Yellow spreading spots on the body of women, regarded as beautiful'—*Tamil Lexicon*.

<sup>3</sup> This address to the crane in stanza 46 represents the lament of the lovesick heroine.

<sup>4</sup> 'A secondary melody-type of the *pālai* class'—*Tamil Lexicon*.

<sup>5</sup> 'Poem in five *viruttam* verses of unreciprocated love'—*Id.* This song shows that her love is one-sided and not reciprocated by the other party.

<sup>6</sup> The three stanzas 48-50 represent the passionate outburst of the heroine at the approach of the evening. Cf. stanzas 40-2 *supra*.

<sup>7</sup> *Vilari* is a descending musical scale.

<sup>8</sup> *Iḷi* is the *paṇcamasvaram* and the sixth *kakkalai* is its innermost string. Instead of playing on the *iḷi* string the fingers automatically went to the enemy-string at that time, due to illusion of the mind.

with *kīlai* (*kaikkīlai*). O evening, even as you made *iḷi* join with *kīlai*, you are able to take away my life. Please yourself. May you live long !

'O evening, you go to take away the life of people 49 who live dolefully seeking solace in the greatly comforting parting-words of their separated lovers. If you thus besiege them, O evening, you will be the invading king from outside besieging the fortress of the enemy-king.' Is it not so ?

'O maddening twilight, you came with the setting of 50 the Lord of the Day, augmenting my distress, when the world began to close its eyes. If you are the maddening twilight, and if he be my wedded lord, the world has become impoverished indeed." Bless thee, maddening twilight !'

### Again<sup>1</sup>

'O god of the sea, we worship your lotus-feet. At 51 this cruel maddening, fiery twilight, our lover departed, without considering the effects of his vow made in this flowery park, with words removing all our mental pain. Please forgive his false vow.'

Hearing this, Kōvalan said, 'I sang the *kāṇalvārī* ; but 52 she, the cunning one combining several deceitful lies, sang with her mind upon someone else.' Prompted by Fate which made the music of the lute its pretext,<sup>2</sup> he slowly withdrew his hands from the embrace of his full-moon-faced lady-love, and said 'Since the day has come to

<sup>1</sup> The reference is to the *upāśāntanī* and the *unccittanī*, and represents the monarch outside forcing an entry into the fortress and the defending king inside. (See *Talk*, 'Parul', sūtra 65.)

<sup>2</sup> She believes that everybody in the world must feel alike at nightfall.

<sup>3</sup> The lover has been separated for a long time. Knowing secretly that he had returned and was waiting for an opportunity to meet the heroine, the maid addresses the god of the sea so as to be heard by the lover.

<sup>4</sup> Here the author introduces the theory of *prārabdhakarmā*, that the effects of our actions in a previous birth have to run their course, do what we will.

a close, we shall make a move'. But she did not get up at once. After Kōvalaṅ had gone away with his retinue of servants, Mādavi rose up, and silencing the group of maids who were making a noise in the grove filled with the pollen of flowers, she betook herself home, getting into her carriage, with a sad heart, unaccompanied by her lover, and saying

'May the garlanded white parasol of Sembiyaṅ (Cōḷa king), who with his fiery sword and his elephant with an ornamental plate on its face, makes all the princes of this vast world bow their heads, bring under its shadow the entire Cakravāḷa<sup>1</sup> mountain!'

<sup>1</sup> A mythical range of mountains encircling the orb of the earth.

# CANTO VIII

## VENIRKĀDAI

OR

THE ADVENT OF SUMMER

The celebrated king, Maruṇ (Cupid) with his delightful friend Spring held sway over the fertile Tamil country, bounded in the north by the 'Tirupati hills' sacred to Viṣṇu, and in the south by the Kunnari sea,<sup>1</sup> having for its capitals high-towered Madurai, Uḡandai<sup>2</sup> of great renown, awe-inspiring Vāṭṭi, and Puhār with its resounding waters. This approach of (Spring) was heralded by the ambassador, the South Wind, hailing from the fertile Padiyil hill sacred to the revered saint (Aḡastya). As if to announce the herald's message, 'Put on your garb, O ye regiments of the fish-bannered prince, befitting your respective ranks,' the cuckoo, living in a grove rich in creepers, acted as the young trumpeter of Cupid's army' and sounded his note. 1-13

Māḍavi of the long flower-like eyes who had returned alone, after her love-quarrel with Kōvalan at the pleasure-park filled with open buds on the seashore, betook herself to her summer-retreat in a lofty upper story reaching the sky. That beautifully adorned damsel decorated the 14-22

<sup>1</sup> The northern and southern limits of the Tamil country are furnished here. Once there was a river by name the Kunnari, near the place which is now known as Cape Comorin. It has been swallowed by the sea. That the sea eroded into the interior as far as the river Palghat is evident from this canto, ll. 18-20 and corroborated by the *Tiraiyāgar āṇṇṇoruḍ*.

<sup>2</sup> The Kunnari sea is compared to a young lady decked with bangles. It is to be noted here that the two capitals of the Cōjas are mentioned.

<sup>3</sup> The Cōja Perunṇakūḷi was the king at this time at Uḡandai. Puhār was only the secondary capital.

<sup>4</sup> Māraṇ, the God of Love, had for his fourfold army the four capitals of the Tamil land, for his ally the Spring, for his ambassador the South Wind and as his royal herald, blowing the trumpet, the keel or cuckoo.



expanse of her breasts which were already smeared with *kunkumam*, with pearls of the southern sea and sandal-paste of the southern hills. These were the unexceptional tributes appropriate to the season<sup>1</sup> which she offered with her own hands.

23-26 Taking the spotless lute in her grasp she began to sing a sweet song and fell into a languor which she overcame by assuming the *padmāsana* posture in the nine series of postures (*viruttis*).<sup>2</sup>

27-35 With her right hand on the bend of the *vīṇa* in the attitude of the *padāhai* and with her left hand in that part of the instrument known as the *mādagam*, she produced by the skill of her technique the notes *śempahai*, *ārppu*, *kāḍam*, and *adirvu*, avoiding discords.<sup>3</sup> She thus played the series of fourteen tunes in the traditional mode, beginning with *uḷai* and ending with *kaikkilai* carefully scrutinizing the respective notes of the strings known as *inai*,<sup>4</sup> *kūlai*,<sup>5</sup> *pahai*<sup>6</sup> and *naṭpu*.<sup>7</sup> In this way she sang with judgement to the accompaniment of the *iḷi* string.

36-44 Later, in the same order, she sounded the fifth and the seventh strings beginning and ending with *uḷai*, and afterwards commencing and ending with *kural*. She tested her skill in the four modes of *ahanikai-marudam*,<sup>8</sup> *puṇanilai-marudam*, *maruḥiyal-marudam*, and *peruḥiyal-marudam*,<sup>9</sup> keeping an eye upon the three *śrutis* high, level and low and then began the *tirappan* born of the above-mentioned tunes. Soon she who looked like a flower-creeper was

<sup>1</sup> This shows that different kinds of fragrant pastes were used by lovers according to the season.

<sup>2</sup> *Virutti* is also known by another term, *truppu*, explained by Aṇiyārkkunḥār from dramatic and other treatises. See *Perumkadal*, 'Norumadai', II. 44-8.

<sup>3</sup> Cf. *Jivakacūṭāmayi* st. 716-9, cxxviii. <sup>4</sup> The second string.

<sup>5</sup> The fifth string.

<sup>6</sup> The sixth and the third strings.

<sup>7</sup> The fourth string.

<sup>8</sup> This and the following two are supposed to have sixteen strings.

<sup>9</sup> This has thirty-two strings. The above are the four great classes of *paṇ*, which is a melody-type.

overcome by languor when she set her mind to play the tune called *vēṇirpāṇi*.

She took up a garland formed by tying together *cam-* 45-55  
*paka*, *māḍavi*, *tanāla*, white jasmine, fragrant roots, and choice petals of the red lily intertwined with the white bent flowers of the ripe screw pine. On this she wrote, under the influence of Cupid who, single-handed, exercises his righteous seque over the vast world with his flower-arrows, and who is worshipped by the whole earth unexcepted, taking in her hand the long stalk of a flower and dipping it in the writing paste made of red lac and *agar*,<sup>1</sup> as follows :—

'He who has come to rule the world is the youthful 56-63  
prince,' Spring, who brings together the lovers and their chosen ones. The moon who has risen with the love-anguish that shows itself in the evening, also is not faultless. Therefore whether they be lovers who had had union and departed and were delayed in coming back, or whether they be lovers who had deserted and forgotten their mates, that this moon should kill the lonely poor ones with his sharp darts of fragrant flowers should be no cause for surprise.' Please understand this.'

Thus evidencing her excessive love wrote Māḍavi, 64-73  
sallow-complexioned and well acquainted with the sixty-four arts<sup>2</sup> when her sweet tongue expressed in musical *paṇ* and *tiṇam*, the tender tone of a lisping child. She then called aloud her maid Vasantamālā, on that pensive evening, and asked her to inform Kōvalaṇ of all that had been written on the flower-garland and to bring him to her. Receiving the garland, Vasantamālā of the lance-like long eyes went to Kōvalaṇ living in the quarter where grain was stored, and handed it over to him.

<sup>1</sup> It is interesting to note the nature of the writing materials used for love letters.

<sup>2</sup> The implication is that Spring being a youthful prince cannot rule fairly and well.

<sup>3</sup> Cf. Vātsyāyana's *Kāmasūtra* where the names of the sixty-four arts are given.

- 74-77      Then Kōvalan refused to receive the message saying :  
           'The *kankūḍuvārī*<sup>1</sup> performed by the loving maiden  
 having *tilaka* on her forehead, curls of hair adorned with  
 flowers, small black eyebrows, *kuvai*-like eyes casting  
 love glances, *kunil*-like nose, and *kuvai*-like lips,
- 78-83      'The *lāṭṭuvārī*<sup>2</sup> dance of the black long-eyed dancer, who  
 moved backward and forward by coming and going, with  
 a moon-like face which seemed to groan under the weight  
 of rain-bearing clouds of hair, whose eyes frisked about  
 like carps, and whose bewitching smile exposed pearl-white  
 teeth from within her coral-coloured sweet lips,
- 84-89      'The dance of Disguise (*ulvārī*), performed by the  
 dancer whose piercing eyes were as sharp as a spear and  
 who noticed the poverty of my heart after my separation  
 from her owing to a lover's quarrel, and being lonely  
 appeared at the approach of eventide in the guise of her  
 maid cheered me up with words as sweet as those of the  
 parrot, with steps as entrancing as those of a swan, and  
 with grace as ravishing as that of the peacock,
- 90-93      'The minor dance *paṭṭuvārī*<sup>3</sup> which, drunk with passion,  
 she, whose slender waist could bear no ornaments,  
 danced, in front (of the house) to the tinkling of foot-orna-  
 ments and jingling waist-band (not embracing me) though  
 she knew that I was pining for her,
- 94-101      'The dance of *kilarvārī*<sup>4</sup> performed by her who had a  
 beautiful forehead, garlanded locks of hair, forelocks adorn-  
 ed with petals, a string of pearls, and beauteous breasts  
 causing distress to her waist and who appeared languid

<sup>1</sup> One of the eight *varī*; a kind of dancing or, more appropriately, gesture. It seems to have been a custom in ancient times for the dancing-girls to take to *varī* as distinguished from the *kuravai* in which housewives took the leaving part. This literally means the first view of the heroine by the hero. See *Tamil Lexicon*, p. 184.

<sup>2</sup> Dance performed at frequent and repeated intervals.

<sup>3</sup> This was to disguise one's own form. An example of living *ucogatu* is that of the Pāṇḍavas in the city of Virāṭa king.

<sup>4</sup> Dance where the heroine coldly neglects her lover's company.

<sup>5</sup> 'Posture assumed by an offended lover or love, when an intermediary tries to conciliate'—*Tamil Lexicon*, p. 938.

with her sleek tresses devoid of all sheen after purposely misconstruing the message I sent to her through her maid-servant expressing my love for her,

'The *tēccivari*' performed by her when reflecting and reflecting on her sufferings caused by my separation and by her unbearable love towards me, she expressed to my numerous relatives, 102-4

'The *kaṭcivari*' which she performed when she wore the garland with bees buzzing on it and spoke about her distress to all onlookers, 105-6

'And the *eduttukkoṭvari*' which she danced one following the other, seeing which, those upon whom she fell in a swoon comforted her after bringing her to her senses 107-8

'All these dances, my dear girl bedecked with jewels, are quite natural to her because she is only a dancing-girl.' 109-10

Thus when he refused to accept the garland sent by the bejewelled Māḍavi, with the message written on the white *lūlai* flowers of the screw-pine, Vasantamālā was sorrow-stricken at heart and wasted no time in returning to tell her mistress adorned with a flower garland, what had happened. Māḍavi of the long flower-like eyes, said in reply: 'Fair lady, if he does not come this night, we will see him at least tomorrow morning' and sat down with a heavy heart on the couch spread with flowers, sleepless. 111-18

#### VENṬĀ

When<sup>1</sup> the Spring came and the red lotus opened its petals, the tender leaves of the sweet mango tree hung down, and the beautiful *aśōka* blossomed. O, what mental suffering has to be endured by our lady of the good spear-like eyes!

<sup>1</sup> 'A dramatic action in which a person expresses in detail all his sufferings to his relatives'—*Tamil Lexicon*, p. 2060.

<sup>2</sup> 'Dance exhibiting sorrow and distress'—*Ibid.*, p. 848.

<sup>3</sup> 'Theatrical action of swooning in extreme anguish in order to be lifted up'—*Ibid.*, p. 315.

<sup>4</sup> Sailogy of the hunch-backed Vasantamālā in taking the *ślo* (message) from her mistress.

- 2 When the cuckoo proclaimed 'O ye that quarrelled with your lovers,' it is the command of Cupid that you must love one another' (Vasantamālā remembered what she had said to Kōvalaṅ). 'O you who enjoyed her sweet words in the seaside park, enjoy now these sweet words written on tender flowers by her who has been embraced by the Spring.'

<sup>1</sup> This is what is known as *tiḍai*. See *Kaṣiṭṭogai*, st. 52, l. 61. It was a kind of 'love quarrel' between the husband and wife, arising from jealousy, peculiar to the agricultural tracts, one of five *uripparai*'.

## CANTO IX

### KANĀTTIRAMURAITTAKĀDAI

OR

#### THE TALE OF THE DREAM

In the evening when the sun disappeared, ladies with 1-4  
 creeper-like waists sprinkled<sup>1</sup> lustrous buds of *mullai*  
 flowers, just blossoming, and paddy grains in their houses  
 in the big city; they lit their jewelled lamps and attired  
 themselves in a manner appropriate to the night.<sup>2</sup>

One day long ago, Mālali fed her co-wife's child with 5-15  
 milk; but the milk choked the child who hiccoughed and  
 died. Being in a panic that her husband the Brahman and  
 her co-wife would throw the blame upon her and would  
 not accept the truth, Mālali took the dead child in her arms  
 and went to the temple where stood the divine *kalpaka* tree  
 (*amararutarukkōṭṭam*),<sup>3</sup> to the temple of the white elephant  
 (*vēlyāyūkkōṭṭam*),<sup>4</sup> to the temple of the beautiful white  
 god (*vellaiṇāgarkōṭṭam*),<sup>5</sup> to the temple of the Sun who  
 rises in the east (*uccikkilāṇkōṭṭam*), to the temple of the  
 city-god (*ārkkōṭṭam*),<sup>6</sup> to the temple of the spear-god  
 (*vērkkōṭṭam*),<sup>7</sup> to the temple of the Vajra (*vaccirakkōṭṭam*),<sup>8</sup>  
 to the temple of the Deity who dwells outside the city

<sup>1</sup> Cf. *Nedunaiṇḍai*, II. 39-44.

<sup>2</sup> It appears that ladies had two kinds of dresses: one for the day and the other for the night.

<sup>3</sup> *Kalpaka* was the divine tree in heaven, whose fragrance and flowers were enjoyed by *Indrāṇi*.

<sup>4</sup> This is the *Airāvata* temple, the *Airāvata* being the mount of *Indra*, the king of heaven.

<sup>5</sup> The temple of *Balarāma*.

<sup>6</sup> The reference is to the god enshrined at *Kulāṣa*, that is, *Siva*.

<sup>7</sup> This is the temple of *Muruga*.

<sup>8</sup> Either it was a temple where *Vajra* specially was worshipped or it is a reference to *Indra's* shrine. Cf. *Mayi*, canto I, l. 27.

(Aiyāṇār) (*puṇamṇaiyāyāvākkōṭṭam*),<sup>1</sup> to the temple of the Nigranthas (*niguntakkōṭṭam*),<sup>2</sup> and to the temple of the Moon (*nilākkōṭṭam*)<sup>3</sup> and besought all these gods thus: 'O ye gods! Relieve me of my great trouble.' Then she betook herself to the temple<sup>4</sup> of the famous Sāttan learned in the *sāstra* called *pāṇḍanam* and besought his counsel.

- 16-25 At that time appeared before her one, a young creeper-like girl, as if mocking others by her beauty, who said, 'O faultless woman! God will not grant a boon to those who have not performed penance. This is not a false statement; it is a true saying: so hard to me this dead body.' Saying that, she forcibly snatched the corpse from the (poor) woman's hands and went in the darkness, when all slept, to the ground *śuḍukāṭṭukkōṭṭam*<sup>5</sup> where the goblin Iḍākiṇi who eats buried dead bodies, took the child's corpse and devoured it. Before her who cried out like a peacock at the visitation of thunder, appeared the God Sāttan,<sup>6</sup> who comforted her with the following words: 'O mother! Do not weep in your distress. Look before you and behold the living child.'

- 25-28 To fulfil the promise, the God himself assumed the form of that child and lay in the grove which was the haunt

<sup>1</sup> Aḍiyārkkunnilār identifies this with Sītavāḥan's temple. See *Tolh.* 'Sey' *sātra* 118, *comm.* See also *Dīvākaram*, st. 12.

<sup>2</sup> This was a Jain temple.

<sup>3</sup> Here is evidence of a separate temple dedicated to the Moon-god.

<sup>4</sup> This and the above few lines show that as many as eleven temples were found in the city belonging to different cults. They also show that the worship of Indra, of the Moon, of the Sun, and of Balarāma, which has now become practically extinct, was extant in the early centuries of the Christian era. In these days, it is also seen that the people worshipped at all temples including that of the Jains and the *pāṇḍana* (heretic gods). This demonstrates that there was no sectarian outlook in matters religious.

<sup>5</sup> The *śuḍukāṭṭukkōṭṭam* can be identified with *cakravāḷakkōṭṭam* mentioned in *Maṇi.*, canto vi. Though it is difficult to fix the date of the origin of the institution of cremation, it seems reasonable to suppose that it is as old as that of burial.

<sup>6</sup> Sāttan can be identified with Śasta now enshrined in the Śasta temple which are generally found on the outskirts of villages. See article 'Aśoka's Religion' in *J.O.R.*, 1930, p. 278.

of cuckoos. The overjoyed Mālati took up this illusory child, clasped it to her bosom and (going home) handed it to its mother.

This divine Brahman child grew into a boy<sup>1</sup> and 29-32  
acquired a profound knowledge of the sacred scriptures. Later, when his parents died, he settled all disputes among their relations, and performed all the religious obsequies due to them.<sup>2</sup> Afterwards he married a lady named Dēvaṇḍī and lived with her (for some time) saying 'May your flower-like eyes bear this (divine) sight.'

(One day) he appeared to her in his eternal form of 33-40  
youth and then vanished asking her to go to his shrine. After he had gone with those inspiring words, Dēvaṇḍī, who was worshipping at his temple every day, gave out as a pretext<sup>3</sup> (for his absence) 'He has left me saying that he will visit all the sacred places. Please bring him back to me.'

Having come to know that the good lady Kanyāki of 40-44  
undiminished repute had cause for distress, and thinking of it with a sorrowful heart, Dēvaṇḍī worshipped the god for her sake with (offerings of) *ayuga*, (*Aerva lanata*) and paddy, and went (to Kanyāki), with the blessing 'May you get back your husband.'

But Kanyāki replied, 'Though I may get him back, 45-54  
my heart will still be pained; for I have had a dream.'<sup>4</sup> It was thus. We went, hand in hand, to a great city. There some people belonging to the city said something which was unbearably unjust. Some crime was thrown upon Kōvṇaṇ. It stung me like a scorpion-bite. Hearing it, I pleaded before the protecting king. The king as

<sup>1</sup> A *brahmacārī*.

<sup>2</sup> The *madharma* of a Brahmin *brahmacārī* and householder which is furnished here agrees with what is prescribed in the *Dharmasāstra*s and the *Dharmasūtra*s. For the six duties incumbent on the householder see *Hindu Administrative Institutions*, pp. 188-9.

<sup>3</sup> To those who asked her why she was staying at the shrine, she used to answer thus.

<sup>4</sup> Note how the dream came true.



well as the city would witness a great calamity. I shall not say more because it was a bad dream. O lady with close-fitting bangles, if you listen to the evil deed done to me and the happy results<sup>1</sup> achieved by me and my husband, you will laugh (in derision).'

55-63 Dēvandi replied : 'O lady wearing golden bangles ! You have not been discarded by your husband. This trouble is due to your having failed to perform a vow in a former birth. If you wish to wipe off that evil, go to the spot where the Kāvēri meets the roaring sea. There is a park where the *neydal* opens its petals, and where two sacred tanks are dedicated to the Sun (*Sūryakuṇḍam*) and the Moon (*Sōmakūṇḍam*)<sup>2</sup> respectively. Those women who bathe in them and worship the God of love<sup>3</sup> enshrined there, will ever enjoy the company of their husbands in this world. Besides they will also attain Heaven (*Bāga-būmi*). We shall go there one day to bathe.'

64-71 But bejewelled Kaṇṇaki said in reply to the charming lady, 'That is not proper'<sup>4</sup> and sometime after this a young maidservant approached her and said, 'Our Kōvalaṅ has arrived at the gate. It looks as if he will protect us for a long time.' Kōvalaṅ went into the house and entering the bedchamber was stricken with grief at the sight of the pale Kaṇṇaki, his fair wife, and said, 'By consorting with a false woman who makes every false thing appear like truth, I have lost the rich store of my ancestral wealth. O, the poverty I have caused (to our house) makes me ashamed of myself.'

<sup>1</sup> The evil deed is the plucking off of one of her breasts. The happy results are the attainment of heaven.

<sup>2</sup> In a note Dr Swaminatha Aiyar seems to identify these with *Sōmaśrītham* and *Sūryaśrītham* in Tiruvenkāḍu. The *Pattupāṭṭalai* (*Pattupāṭṭai*), l. 39, refers to these as *irukāṇṇūṇṇa.yāri*, the lakes which give one's desire.

<sup>3</sup> The reference is to a temple of Manmatha or the God of Love. Though festivals in his honour are still conducted, we have no separate temples to this deity. Cf. *Pattupāṭṭalai*, l. 39, and *Itakacintāmaṇi*, st. 1598.

<sup>4</sup> This is in keeping with the sentiment of the *Kuzalperbā*, st. 55, where it is stated that chaste ladies offer worship to no God but their husbands.

Comforting him with a fascinating smile on her brightening face, she replied, 'O, do not grieve! You yet have my anklets. Accept them.' Then Kōvalan retorted, 'O, my good girl, listen. I will use this anklet as my capital to recover all the jewels and all the wealth I have lost.' Rise up, O lady with the tresses decorated with choice flowers! Come with me to the city of Madura highly renowned for its tower.' Impelled by fate he decided to start before the heavy darkness of the night was dispelled by the sun.

#### VENBA

The dream dreamt by his wife made the words of the black and long-eyed Mūlavi empty. Early, before the sun dispelled the darkness of night, (Kōvalan and his wife) started, impelled by fate which had decreed their doom long ago.

\* Kōppakāi spoke thinking that Kōvalan wanted to take some more ornaments to the dancing-girl Mūdevi.

\* The author seems to infer from the life of Kōvalan that the leading of an immoral life will result in the loss of all wealth and property.

## CANTO X

### NĀṬUKĀṆKĀḌAI

OR

THE SIGHT OF THE KINGDOM

- 1-4    On the last day on which the last watch of the night was dark,<sup>1</sup> when the eye of the sky (the sun) had not opened, and when the white moon that shone in the company of the stars had vanished, Kōvalan and (Kaṇṇaki) started forth driven by their fate.
- 5-14    Having passed out of their tall outer gate with its very famous latched door<sup>2</sup> where the goat and the yak and the swan<sup>3</sup> with its soft down were roaming about in a sense of kinship, they circumambulated the temple sacred to Maṇivannaṇ (Viṣṇu) sleeping his all-perceiving sleep<sup>4</sup> on his beautiful serpent-couch. Going beyond it they left behind them the seven *viḥāras*<sup>5</sup> made by Indra, where divinities moving in the sky explained treatises on *dharma*, which were the divine words of the Aṇḍon (the Buddha).<sup>6</sup>

<sup>1</sup> The Indra festival commenced on Saturday, *Īrāpaṇṇam*, and continued for 28 days ending with Monday (Star *Anṇam*) of the month of Vaikāṣī and resulting in the *āḍai* of Kōvalan and Mācavi. The journey to Mahura by Kōvalan was begun the next Tuesday, when the star Kēṭṭai was in the ascendant. (See Aḍiyārkkunallār's commentary.) This calculation is incorrect.

<sup>2</sup> The idea here is that when the gate was made, the latch formed an integral part of it. It means it was not separate from it.

<sup>3</sup> It would appear from the commentary that these domesticated animals were also artistically carved on the gateway. If so it bears evidence that wood carving was practised in the ancient Tamil land.

<sup>4</sup> *Vāgandra* of Viṣṇu. This demonstrates that Kōvalan and Kaṇṇaki offered prayers to the Vaiṣṇava deity. Later it is said that they worshipped at the Jaina *śrīrāṭaḷa*. This bears testimony to the fact that there was little difference between earlier Jainism and the orthodox religion.

<sup>5</sup> See canto xxvii, l. 92 *infra*. The literal meaning of the term *viḥāra* is 'not constructed either by hand or by machinery', it is a mind-born institution. See *Maṇi*, canto xxi, l. 55 and canto xxviii, l. 70.

<sup>6</sup> See *Maṇi*, canto xxi, l. 48.

under the cool shade of the green *bōdi*<sup>1</sup> tree which had five lofty branches.

They then worshipped, and went round the highly shining *śūlātala*,<sup>2</sup> jointly built by the Jaina householders for the benefit of the Carapar<sup>3</sup> who would assemble, on festive days, such as the day of the first freshes (in the Kaveri) and of the ear-festival, under the entrancingly cool shade of the golden flowered *aśoka* tree, standing on a high platform where all the five termini sacred to the five great *yōgis* converged.<sup>4</sup> There gathered the men of penance who had abjured meat eating, and taken the vow of speaking the truth alone, and purified themselves of all sins, understanding the true path by restraining their senses.<sup>5</sup> 15-25

They then passed beyond the entrance-gate (of the city), which looked like a long river with its source in a hill, and reached the outer wāh which enclosed a lake and a grove (*ilavandikū*)<sup>6</sup> lined by beautiful trees thickly covered with several sorts of flowers, which were offered along with lovely Spring and the Hill-breeze as a tribute to the (Cōly) king by the lordless God (Kīma). 26-31

Proceeding further still, they crossed the broad road rendered cool by the low branches of trees on either side which led to a bathing place on the Kaveri, and going westwards they penetrated to the distance of a *kādam* into the flowery grove on the northern bank of the river celebrated for its freshes, until they reached the residence of the saint Kavundi (*Kavundippalli*) which was a grove of 32-45

<sup>1</sup> *Mābudi* is a tree with five branches. *Maṅg.*, canto xxx, l. 10. *Bodhi*-*lam* (*maḥābodi*) is the *āśvattha* tree under which Gautama Buddha saw the great light.

<sup>2</sup> It was made of *candrakānta* or moonstone.

<sup>3</sup> The Jaina Carapar are under reference. They visited Puhār on certain festival days. The tree sacred to them was the *aśoka*.

<sup>4</sup> These *yōgis* are commonly known as Padmaparamēśvara. They are Ariṣṭa, Siddha, Acārya, Uṇḍhyāya and Sāḍha.

<sup>5</sup> The practice of the *Sāvaka*s is referred to.

<sup>6</sup> *Ilavandikū* was the king's park in which was a lake. Cf. *nirāṅṇagadapaṇa* used nowādaya in connexion with temple festivals. See canto xxv, l. 4, *infra*; also *Maṅg.*, canto iii, ll. 45-6.

flowering trees. There the slender-waisted (Kannaki) felt fatigued. Her feet were sore (with walking). Breathing hard, she of the fragrant tresses asked in a lisping voice, displaying her sharp-edged teeth, 'Which is the ancient city of Madura?' Kōvalan smiled a smile of hidden grief and said, 'Girl of the fragrant five-plaited hair, it is over thirty leagues<sup>1</sup> from our extensive city. It is very near.' Then he visited with his sweet-voiced wife the venerable Kavundi who lived there,<sup>2</sup> and both prostrated themselves before her.

46-49 The saint looked at them and said 'You have attractive features, noble lineage and highly commendable conduct. You appear to be faultlessly observing *dharma* as laid down in the sacred Jaina scriptures.<sup>3</sup> Why is it that you have left your home and come so far in great distress?'

50-63 Kōvalan replied: 'There is not much to say in reply to what you ask, O great saint! I am only eager to go to the ancient city of Madura to make a fortune.' The saint answered, 'If that is so, these tender feet (Kannaki's) cannot stand the sharp and rough gravel. This fair lady is not fit to go through the jungle. But who knows? Though the journey is not fit for you, you will not abandon it even if I ask you to do so.<sup>4</sup> Since I am very anxious to visit flawless Madura in the good Tamil country of the south, there to worship Arivaṇ by listening to the *dharma* preached by the sinless saints, who have, by their purity, got rid of all their *adharma*, I shall also go with you. Let us go!' Thereupon Kōvalan worshipped the venerable Kavundi with lifted palms and replied 'O saint, if you

<sup>1</sup> The distance from Uraiyūr to Madura is 30 *kādaṁs*. Feeling that Kannaki was already wearied, Kōvalan did not tell her outright that it was 30 *kādaṁs*, but said it was six times five leagues, so that she would not be alarmed at the long distance!

<sup>2</sup> This is referred to as a portion of the Sri-kēḷi where he lived with the revered Kavundi. It may be noted that the two forms Kavundi and Kavundī occur in the text.

<sup>3</sup> Kavundi was a Jain and so she speaks with a partiality to the *dharma* of that religion.

<sup>4</sup> The implication here is, 'Who knows what fate has in store for you?'

so favour us, I shall be relieved of my anxiety about this girl with shoulder-bangles.<sup>1</sup>

Kavundi continued :

64-75

'See, O Kōvalaṅ ! There are various kinds of troubles to be met in our way (to Madura).<sup>2</sup> Listen : If we decide to go through shady places covered with cool flowers with this tender lady who cannot endure the scorching sun we may, perchance, encounter the dire distress which comes to people who do not avoid the deep and deceitful pits caused by the men who dug out the edible *valli* roots growing underground, and covered over with the faded flowers from the grove of *campaka* trees. If they cautiously avoid these fallen flowers and walk on, they will knock their heads against fully ripe jack-fruits. If then they go into the luxuriant gardens where the turmeric and ginger plants are grown, they will unwittingly tread upon the hard seeds of jack-fruits lying hidden.

'O loving husband of the lady with carp-like long eyes, 76-81  
if we decide to go along the fields,<sup>3</sup> this damsel will be frightened by the otters, who drive away the quarrelling carps in ponds fragrant with flowers, and seize in their mouths the long-backed *vāṭai* fish when they are leaping across the tank where the *malangu* live.<sup>4</sup>

'Again, the honey-filled hives built (by bees) on sugar- 82-85  
canes, will have been dismantled (by the wind) filling the drinking-water of the tank encircled by sugar-canes with honey<sup>5</sup> and bees. It is possible that our lady, in a fit of delusion will take the water in her joined palms and drink it (along with the bees) to quench her insufferable thirst.

'Again those who pluck out the weeds will have scat- 86-89  
tered the water-lily on the ridges in which multi-tinted

<sup>1</sup> The forest-route is described as containing snares and pitfalls. The chief produce was jack-fruit; turmeric and ginger also grew there.

<sup>2</sup> The second route through the agricultural tracts is suggested. Here were cultivated fields interspersed by ponds.

<sup>3</sup> A fish whose head resembled that of a snake.

<sup>4</sup> The statement suggests that honey was food forbidden to Jains.

beetles' will be lying in a stupor after having drunk the honey of the flowers. As you walk along, your feet may unconsciously tread on them.

90-93 'If you decide to walk along the bunds of canals where waters splash you will tread upon multi-spotted crabs and snails, and cause unbearable pain to them.'

94-97 'There is no other route anywhere except through fields and groves. O friend with a tuft of curly hair! Know these signs and avoid such dangers as you go along in the company of this fair lady.'

98-101 Thus saying, the venerable Kavundi took up her sacred begging-bowl and her netted bag suspended from her shoulders.<sup>1</sup> Holding a peacock's feathers in her hand and praying that the *pañcamantra*<sup>2</sup> might be their guide on the way, Kavundi, unrivalled in the practice of virtue, accompanied the other two in their journey.

102-111 Though Saturn gets angry,<sup>3</sup> through the (fiery) comet<sup>4</sup> is visible, though Venus of the bright rays travels towards the south (of the sky),<sup>5</sup> no harm is rendered to the Kāvērī which has its source in the wind-swept heights of the Coorg hills where, to the accompaniment of raging thunder, the seasonal clouds pregnant with rain pour down their blessings: the Kāvērī which dashes along with such diverse hill produce to meet the advancing tide of the wealth-bearing sea.<sup>6</sup> But finding her movement arrested by the barrier

<sup>1</sup> He is the preaching of *ahimsa* or non-sajury carried to its utmost limit.

<sup>2</sup> Further emphasis on observing the principle of *ahimsa*, the cardinal doctrine of the Jains, though it largely figures in the orthodox religion of the Hindus.

<sup>3</sup> The begging-bowl (*kaṭṭiṇā*), the urī, and peacocks' feathers are the outfit of the Jaina ascetic. See *Nēṭaṭṭiyār*, 'Ekal', l. 9, *Mam*, canto vi, l. 93.

<sup>4</sup> The *pañcamantra*, a, śi, ā, u, śā. The Jains style his *pañcamavastharam*. These symbols represent Arhat, Siddha, Ācārya, Upādhyaya, and Vāhū, the first letters of the *Pañcaparamēśvara*. Its counterpart in orthodox religion is *pañtākṣara, namahāvāya*.

<sup>5</sup> Evidence of the author's knowledge of astronomical science. Saturn grows angry when he lodges himself in Rābhā, Mīnā, and Sumbā.

<sup>6</sup> The *Dharmakēśa* of Sanskrit literature.

<sup>7</sup> These signs are supposed to forebode evil by causing drought.

<sup>8</sup> Conch, coral, pearls, etc., are the products of the sea.

—the amcut with its doorway—she noisily leaps beyond it in the sportive mood natural to her first freshes. No sound other than this can be heard. We can hear there neither the sound of the bucket,<sup>1</sup> nor of the water-lift; neither the usually loud *pecottah*, nor the palm-leaf basket used in irrigation.

In the beautiful forest of lotuses appearing out of ponds 112-19 in regions surrounded by paddy-fields and sugar-cane could be heard, just as in a battle-field<sup>2</sup> where two monarchs fight, different kinds of sounds produced by the water-fowl,<sup>3</sup> the loud-voiced crane, the red-footed swan, the green-footed heron, wild fowl, the water crow (black heron), fishes, creeping insects, birds and big herons.

Wallowing in the mire, in regions left unploughed, 120-26 black buffaloes would come out with their unwashed hair and their red eyes, and rub their itching backs upon the straw granary when it gets loose and releases the grain stocked within amidst the sheaves of paddy whose rice-corn hangs down like fly whisks<sup>4</sup> made of the fur of the *kavari* yak. In those places brawny-armed labourers and cultivators would assemble making a motley of sound.

There was also the sound of (rural) songs<sup>5</sup> sung to (new) 127-31 tunes by low-caste women in their drunken moods<sup>6</sup> while they looked through their fish-like large eyes and uttered indecent words standing in playful postures and, threw mud upon each other, covering up their broad, banged shoulders and breasts with mud, having removed the (faded) fragrant flowers from their hair and replaced them with paddy-shoots.

<sup>1</sup> It is interesting to see here the different methods of irrigating fields. Cf. *Kau Ariho*, Bk. II, chap. 'Sitrādhyakṣa'. See also *Madurakizāṇ*, II, 89-93. Most of these methods still survive in rural areas.

<sup>2</sup> The confused noise of the battle-field is compared to the different kinds of sounds made by a number of water-birds.

<sup>3</sup> Here is a categorical list of water-birds.

<sup>4</sup> Fly whisks were generally made of the fur of the yak.

<sup>5</sup> A description of typical rural life.

<sup>6</sup> Low-caste women were addicted to drinking. They decked themselves with paddy-shoots in their hair.



- 132-35 There was also the sound of the benedictory songs (*ĕrmangalan*) sung reverently by ploughmen<sup>1</sup> standing by their ploughshares and seeming to break open the ground which they decorated with garlands made of paddy-stalks, luxuriant *aruḡu*, and water-lilies.
- 136-39 There was also heard the *muhavai* song<sup>2</sup> sung (by the field-labourers) when they drove cattle over the reaped paddy sheaves to thresh the corn; and the cheering applause<sup>3</sup> of those who heard the round-shaped labor smeared with mud played by proud minstrels who used to produce clear music by their *kūṇai*.<sup>4</sup>
- 140-41 Having heard these sounds in regular succession along the banks of the great rivers, the travellers grew glad in their hearts and did not feel the fatigue of the journey.
- 142-47 As they passed along, with success due to the prowess of the reigning Cōḷa who owned the chariot with the tiger-flag, they saw everywhere the sacrificial smoke, raised by Brahmans in the *agniśāla* of their tall houses<sup>5</sup> which closely resembled fog-covered hills, capable of impregnating even the rain-bearing clouds.<sup>6</sup>
- 148-55 Going further, they saw ancient and prosperous villages of cultivators,<sup>7</sup> the sons of Dame Kāvēri and her expansive waters, who were responsible for the support of the needy and their dependants, and for the victory of the

<sup>1</sup> This refers to the simplicity and sincerity of the ploughmen at their work and points to the dignity of field labour. They knew the advantages of deep ploughing.

<sup>2</sup> A kind of song sung by field-labourers on the threshing-floor of paddy fields. Cf. *Puṇam*, st. 371.

<sup>3</sup> This is what is called *kalavāṇṇai*. According to the *Tolkappiyam* it is *erkkalavāṇ* (the song of the plough) different from *pārkkalavāṇ* (a war-song). Cf. *Puṇam*, *Vaybāṇṇai*, 'Vāṇa ppuṇṇam', st. 32.

<sup>4</sup> One of the many rural amusements. They were minstrels who sang the praises of *Velāṇ* to the accompaniment of the *kūṇai* drum.

<sup>5</sup> A description of the Brahman residences.

<sup>6</sup> Conclusive proof of the fire rite being practised on an extensive scale by Brahmans in the early Christian era in the Tamil land. It implies the acceptance of the theory that sacrifices cause rain which finds a parallel in the *Bhagavat Gītā* (ch. v), where it is said 'yajñād bhavati Parjanyaḥ'.

<sup>7</sup> Different types of villages were encountered.

monarch.<sup>1</sup> They also saw rustic parts interspersed by villages where the rising fumes of the ovens, in which the sugar-cane<sup>2</sup> juice was being boiled, spread far and wide over heaps of stored corn which appeared like dark clouds resting on mountains. They did not travel more than one *kādam* each day.

After several days' journey, they reached Sīrangam,<sup>3</sup> 156-64 where the river (the Kāvēri) was hidden by the city. Nearby was the habitation of the Dēvas—a spot filled with the fragrance of different independent flowers in the middle of groves of trees fenced by the bent bamboo. There appeared one Cāraṇa<sup>4</sup> who was well known for his great skill in expounding the rules of *dharmā*, given to the world by the pre-eminent Perumakaṇ,<sup>5</sup> and who was returning from the glittering bright *silātala* of the *paṭṭiṇaḥ-pākkam* of Puhār which had been jointly erected by the high-minded householders (*aiyar*)<sup>6</sup> and where he was in the habit of sitting.

Kavundi who had recognized the approach of this 165-69 Cāraṇa, fell prostrate with her companions at his feet saying: 'May all our past sins perish.' Though the Cāraṇa who had a knowledge of the past, present and future<sup>7</sup> knew the reason for their coming there, he did not feel afflicted being a hero who had completely put aside attachment and anger.

<sup>1</sup> The author realized that agriculture is the mainstay of the king and kingdom.

<sup>2</sup> The manufacture of sugar and jaggery from sugar-cane was a common industry in the rural parts of ancient Tamil India.

<sup>3</sup> Sīrangam, now two miles from the town of Trichinopoly.

<sup>4</sup> In a note Mr Swaminatha Aiyar identifies these Cāraṇas with Sumanaḥ sages of whom there were eight classes. See *Cāḍāmaṇi*, p. 36.

<sup>5</sup> Perumakaṇ is an epithet for Arhat in the context. The threefold eminence is related to three *aiḍiayams* which are natural, *karmic* and providential.

<sup>6</sup> The term *aiyar* used here is significant. It seems to be used in connexion with people who evoked regard from the masses. Undoubtedly it comes from the term *arya*, which has in our opinion no ethnic connotation as scholars would make us believe.

<sup>7</sup> *Avatīḷḷānam* according to Arumpadavuraiyūḷīriyar.

170-75

He then spoke as follows : 'O Kavundi of great and abundant distinction ! You know how inexorable are the laws of destiny.' They do not cease (from action) even if ordered to cease. Nor can its wholesome effect be wiped away. They are like the sprouts shooting forth from sown seeds. Like the lighted lamp that is extinguished in an open plain when the high winds blow, is life in a body.

176-91

'The All-Knowing, the incarnation of *dharma*, He who has transcended all limits of understanding, the great Friend, the great Victor (Jigēdra),<sup>2</sup> the Accomplisher,<sup>3</sup> the Great Person (Bhagavan), the foundation of all *dharma*, the Lord, the All-Righteous, the Inner Essence (of the Āgama), the Pure, the Ancient-One, the All-Wise, the Vanquisher of Wrath, the Dēva, the Blissful Lord,<sup>4</sup> the Supreme Being, the Possessor of all virtues, the Light that illumines the world above, the great Truth, the All-Humble, the great Cāraṇa,<sup>5</sup> the Root Cause of all, the *yōgin*,<sup>6</sup> the great One, the great Illumination, the Dweller in everything,<sup>7</sup> the great Guru, the Embodiment of Nature, Our great God, the One of undiminishing fame, the great King of virtues,<sup>8</sup> the All-Prosperous,<sup>9</sup> the great God,<sup>10</sup> the Self-born,<sup>11</sup> the four-faced,<sup>12</sup> the Bestower of the *angas*,<sup>13</sup> the *Arhat*, the peace-bestowing Saint, the

<sup>2</sup> Cf. *Naladiyār*—the whole of 'Paḻaviḻ', esp. st. 4.

<sup>3</sup> They are *jñānāndraṇiyam*, *darśandaśarāṇiyam*, *vedāṇiyam*, *mūḥṇiyam*, *āyūyam*, *nāmam*, *gōtram*, and *antarāyam*. See Aḷiyārekanallār's gloss.

<sup>4</sup> Also *Kṛtākṛtya* (Sams.) The term in the text is *siddha*.

<sup>5</sup> The one who gives liberation to all. It should be noted that the term *mūḥya* is given as *divagati*, literally the attainment of the Saiva world.

<sup>6</sup> He who could move about at his will.

<sup>7</sup> The master of the eight mystic powers.

<sup>8</sup> Cf. *Mayil*, canto v, l. 71.

<sup>9</sup> Also the possessor of all virtues.

<sup>10</sup> Sankara

<sup>11</sup> *Isa*.

<sup>12</sup> *Svāyamḥhuva*.

<sup>13</sup> *Caturmukha*.

<sup>14</sup> It may be the *anga* portion of the Vedic texts. As applied to the Jaina it is *anga-āgama*.

One God, the Possessor of eight qualities,<sup>1</sup> the indivisible old Substance, the Dweller in the Heaven, the foremost of the Vēdas,<sup>2</sup> and the shining Light that dispels ignorance. None can escape the prison<sup>3</sup> of this body unless he obtains the illumination of the revealed Vēda proclaimed by Him who has the various (above-mentioned) names.<sup>4</sup>

Hearing these truthful words of the Cāraṇa, Kavundi, 192-213 pre-eminent in penance, joined her hands on her head, and said: 'My ears will not open themselves to hear anything other than the words of wisdom revealed by Him who vanquished the Three (Desire, Anger and Delusion). My tongue will not say anything other than the 1008 names<sup>5</sup> of the victor of Kāma. My eyes will not see, though they seem to see, anything other than the pair of feet of Him who overcame the Five (senses).<sup>6</sup> My useless body will not touch the earth except before the holy body of Him<sup>7</sup> who has taken upon himself virtue out of His grace. My two hands will not join together to reverence any one other than the Knower who expounds *dharma* to *Arhats*. My crown will not suffer any flower to be placed on it except the flower-like feet of Him who walked upon flowers.<sup>8</sup> My mind will not permit me to learn by heart anything other than the sacred words uttered by the God of interminable bliss.'

Hearing with approval these words of praise from her, the Cāraṇa arose from the *śilāvaiṭṭam* and rising to a

<sup>1</sup> These are *amantapādānam*, *amantadarśanam*, *amantavīryam*, *amantamukham*, *mudānam*, *nirgūtram*, *nirayasyam* and *ahyāviyalpu*. See Arumpadavur, *Ayā-ūriy* v. For the term *vaiṭṭam*, see *Kuṇḍ*, and commentary of Parameśvara.

<sup>2</sup> The three *āgamas*, *Angūgama*, *Pūrvāgama*, and *Bahuvrutiāgama*, are supposed to be the Vēdas of the Jains.

<sup>3</sup> The term used is *paṭhyam*, literally the 'underground chamber with no opening', in *Muzi*, canto III, l. 95, xxiii, 1.60; iv, l. 105. It is named *paṭhyam*.

<sup>4</sup> What is called the *Sahasranāmas* of the Lord. Cf. *Muzi*, canto v, ll. 77-9.

<sup>5</sup> A *jīva*, *indriya* according to the Sanskritists.

<sup>6</sup> The idea is that she will not prostrate herself before anybody except God.

<sup>7</sup> Cf. *Kuṇḍ* where the expression *malarmīḍa eṭṭaiy* occurs. We have not been able to trace any legend of the God walking on flowers.

height of two spans, blessed Kavundi saying, 'May thy birth-causing bondage cease!' and as he went away along a path in the sky, they worshipped him saying, 'May our bondage cease.'

214-18 After having stepped into a boat at the landing-place of the great river Kāvēri where rain-bearing clouds rested on the flowery groves, the couple and the great saint crossed over to the peerless temples on the southern bank where they rested for a while in a flowery grove full of fallen flowers.

219-28 Just then a trifter passed by their side in that grove filled with fragrance, prating useless love-talk to a newly-found sweetheart.<sup>2</sup> Desiring to know who the couple (Kōvalan and Kaṇṇaki) were, who looked like Kāma and Rati, they approached (Kavundi) and said: 'O Saint whose body has been famished by going without food on all fast days,<sup>3</sup> who are these people who have come with you?' Kavundi replied: 'They are my children. They are human beings.<sup>4</sup> Do not approach them.<sup>5</sup> They are tired on account of their journey.' The newcomers asked in return, 'O wise one, who has known all the *śāstras*, have you ever heard the children of the same parents becoming husband and wife?'

229-44 Kaṇṇaki closed her ears when she heard these sarcastic words and shuddered in the presence of her husband. Kavundi imprecated on them a curse of an extraordinary penance: 'Since these two seem to insult my dear one, fair as a flower garland, they shall become old jackals in the thorny forest.' Because this curse was uttered by one who had done penance, Kōvalan and his wife of the fragrant tresses, soon heard the long howl of the jackals

<sup>1</sup> *śamsārāpāśa-bandham*

<sup>2</sup> C.C. *Kural*, 1311, *Mou.*, canto x, l. 22.

<sup>3</sup> See *Mou.*, canto xviii, l. 122; *Jivahacintāmanā*, l. 1517.

<sup>4</sup> The statement implies that they were not Kāma and Rati as supposed by them.

<sup>5</sup> Implying 'go your own way'.

(into which the lovers had been transformed) and trembled. They said, 'Though those who deviate from the path of virtue speak unjust words, still should it not be attributed to their ignorance?' O Saint, please state when these men who have blundered in your presence will be released from this curse.' The saint replied: 'Those who have descended into a lower order of birth due to lack of knowledge will wander in trouble for twelve months in the forest-belt outside the Uṭaiyūr fortress-wall; they may afterwards regain their original forms.'

After their release from the curse had been pronounced, 245-49  
Saint Kavundi, Kōvalaṅ and Kaṇṇaki went to the place *vāraṇam* (Uṭaiyūr) so-called because once in that place a fowl, having feathers on its body, had vanquished in war an elephant (*vāraṇa*) whose ears were as broad as a winnowing fan.<sup>3</sup>

<sup>1</sup> Cf. *Kaṇṇaḥ*, vi. 127.

<sup>2</sup> Cf. *Kaṇṇaḥ*, vi. 42; *Muṇḍ.*, canto xxix, l. 121.

*Kaṭṭurai*

Thus ends the Puhār section describing the descent-  
ence of the Cōja line which, among the three crowned  
kings,<sup>1</sup> shone with their strong arms glittering with brace-  
lets. It speaks of the monarch's virtue, valour<sup>2</sup> and high  
deeds of renown;<sup>3</sup> of the fame of the ancient city of  
Puhār; of the greatness of festival;<sup>4</sup> of the visit of Dēvas;<sup>5</sup>  
of his subjects who were perpetually happy;<sup>6</sup> of the abun-  
dant of their food;<sup>7</sup> of the unparalleled glory of their fault-  
less, divine Kāvēri,<sup>8</sup> of the unfailing first freshes due to  
seasonal rains, of their courts,<sup>9</sup> dances,<sup>10</sup> ballads and min-  
strelsy;<sup>11</sup> of their dramatic representations of *bārata-  
virutti*,<sup>12</sup> of erotic compositions relating to *aṇṭiṇai*, and  
other analogous compositions;<sup>13</sup> of the tunes of their  
musical instruments (*yāḷ*) of the fourteen *śakāms*;<sup>14</sup> of  
the *iḍaṇṭaiippālai*,<sup>15</sup> of their songs, the *tārattākkam*<sup>16</sup> and  
the four *paus*; of the noises of the city-chariot;<sup>17</sup> and of  
the lustrous *pāṇi*;<sup>18</sup> all these and many more redounding  
to the unique glory of the king.

## VENṬRĀ

Like the sun that rises in the morning and the moon  
that appears in the evening, may far-famed Puhār which  
forms the garland of the sea-girt earth, live for ever.<sup>19</sup>

<sup>1</sup> The Cēra, the Cōja, and the Pāṇḍya, the principal kings of the Tamil  
land.

<sup>2</sup> v, ll. 97-8.

<sup>3</sup> *Ibid.* v.

<sup>4</sup> x, ll. 149-50.

<sup>5</sup> *Ibid.* ll. 102-109; vii, ll. 2-5; ll. 25-7.

<sup>6</sup> iii, l. 16.

<sup>7</sup> vi, ll. 39-63.

<sup>8</sup> iii, l. 88.

<sup>9</sup> viii, ll. 35 and 44.

<sup>10</sup> iii, l. 135 and x, l. 131.

<sup>11</sup> The idea is 'let Puhār last as long as the sun and moon endure'.

<sup>12</sup> *Ibid.* vi, l. 13.

<sup>13</sup> *Ibid.*, also vi, ll. 72-73.

<sup>14</sup> *Ibid.* ll. 123-4.

<sup>15</sup> iii, ll. 99 and 106.

<sup>16</sup> viii, ll. 74-108.

<sup>17</sup> vi, ll. 17-23.

<sup>18</sup> iii, l. 70.

<sup>19</sup> v, ll. 38-40.

**BOOK II**  
**MADURAIKKANḌAM**





## CANTO XI

### KAṬUKĀṆKĀḌAI

OR

#### THE SIGHT OF THE FOREST

UNDERNEATH the thick shade of the *alōku* tree with its hanging flowers, the woman ascetic (Kavundi) worshipped the first God Arivay,<sup>1</sup> more radiant than the rising sun, under three umbrellas arranged like three moons placed one above the other, and graciously spoke the good and wise words uttered by the Cāraṇar, to all the sages of the *kandaypalli*,<sup>2</sup> in the extensive grove adjoining Arangam.<sup>3</sup> 1-8

After spending that day at their residence and wishing to go in a southerly direction, Kavundi, Kōvalap and Kaṇṇaki left Vāraṇam (Uṇaiyūr) before day-break, and when the sun began to illumine the eastern sky, they reached a beautiful *mayḍapam* situated in the midst of a grove of young trees in a fertile spot containing a tank. 9-14

There they met a venerable Brahmana who praised the Pāṇḍyan of unblemished repute thus: 'May our great king live for ever, protecting this world from æon to æon! Long live the Teṅṇavay, the ruler of the southern region, who added to it<sup>4</sup> the Ganges and the Himalayan regions in 15-31

<sup>1</sup> The Nāyapār enshrined in the temple at Uṇaiyūr. This was a Jain temple. The expression *ādityārōgam* may mean 'the god with no beginning or end' or 'a very ancient god'.

<sup>2</sup> This may refer to Uṇaiyūr *Kandaypalli*, the sacred hall of the Nirgranthas. Or it may refer to a shrine sacred to Kanday or Subrahmanya.

<sup>3</sup> *Śrīraṅgam* was then known as *Arangam* and later as *Tiruvarangam*. It is situated two miles from Tiruchinopoly.

<sup>4</sup> This is a reference to the Pāṇḍyan invasion of North India thus corroborating the tradition that the three prominent kings of the south went on a conquering mission as far as the Himalayas. In the south itself the Pāṇḍyan wrested *Muttūrkūṇṇam* from the Cōḷa, and *Kaṇḍūrkūṇṇam* from the Cēra (see *Adityārakkunallār's* commentary).

the north, who once showed his prowess to the other kings by standing on the shore of the sea and throwing his spear upon the fierce waters which, in a spirit of revenge, consumed the river Pahluji<sup>1</sup> and the Kumari with their adjoining groups of hills.

'Long live he who wore on his shining breast the bright garland of Indra, adding glory to the lunar race! Long live our king who, when thunder-clouds withheld abundant showers, smote the bracelet<sup>2</sup> set in the crown of Indra, and imprisoned the clouds, so that there might be great prosperity from an unfailing harvest of crops.'

32-34 Thereupon Kōvalan asked, 'Where is your native home? What brings you here?'

The Brahmana of undiminishing distinction replied as follows :

35-56 'I am a native of Mānkāṭṭu<sup>3</sup> in the region of Kuḍamalai (the western hills). I came to satisfy my heart's desire, to see with my own eyes the glory of Viṣṇu, whom many worship with prayer as He reposes with Lakṣmī in His breast, on the couch of the thousand-hooded Serpent, in the temple in Turutti<sup>4</sup> jutting out on the widening waves of the Kāvēri, even as the blue clouds repose supine on the slopes of the lofty golden mountain (Mēru). (I also came to see) the beauty of the

<sup>1</sup> See *Pagan*, st. 9. A river Parali seems to exist even now (see *The Travancore State Manual*, Vol I, p. 240 n.). Here is a legendary description of the sea eroding the land. Kumārkkēṭṭu may refer to the river or to the hills of Kumari. It is better to take it as a reference to the river, since a river of that name is mentioned in the *Brahmāṇḍa Purāṇa*.

This legend and the following are attributed to Ugra Pāṇḍyan, in the *Tiruvāliyaṭṭal Purāṇam*. The king is said to have stemmed the tide of the sea by throwing his spear on the rising waves. (See *Kaṇḍalluvaya vēḷḇṇḍa Tiruvāliyaṭṭal*, No. 21, pp. 80-1, 2nd ed., by Dr. Swaminathan Aiyar.)

<sup>2</sup> *Ibid.*, *Indiraṅ mūḍimāi valaivēṇḍu paṭalam*. The reference is to king Ugra Pāṇḍyan.

<sup>3</sup> Also known as Māṅgāḷ.

<sup>4</sup> The term *turutti* denotes an islet in general. To venture a conjecture the place under reference may be Srirangam lying between the Kāvēri and the Coleroon.

red-eyed Lord, holding in His beautiful lotus-hands the discus which is death to His enemies, and also the milk-white conch; (to see Him) wearing a garland of tender flowers on His breast, and draped in golden flowers; and dwelling on the topmost crest of the tall and lofty hill named Vēṅkaṭam,<sup>1</sup> with innumerable waterfalls, standing like a cloud in its natural hue, adorned with a rainbow and attired with lightning, in the midst of a place both sides of which are illumined by the spreading rays of the sun and the moon.

'Since I saw to the delight of my eyes, the glory and the greatness of the Pāṇḍyan kingdom,' I stayed here blessing the king. This is the reason of my coming here.'

Having heard this from the Brahmana who had performed the Vedic sacrifices, Kōvaling said, 'O first among Brahmanas! Pray tell us the best route to Madura.'

The Brahmana replied: 'You have come with your lady in the season when jungle and mountain tracts have given up their natural appearance and taken the form of a desert, losing their smooth surfaces, thus causing deep distress, since King Sun, along with his minister Spring, by reason of his fierce heat, has diminished his essential quality and lost his beneficence, like a great kingdom whose monarch has deviated from the path of right policy under the influence of an unrighteous councillor.'<sup>2</sup>

<sup>1</sup> The modern Tirupati Hill. See canto vi, l. 30 above. It is still famous for the number of its waterfalls.

<sup>2</sup> It is worth noting that the poet stresses the glory of the Pāṇḍyan through the mouth of a Brahmana who does not belong to his kingdom. The greatness of the kingdom is to be contrasted with the injustice meted out to Kōvaling later by the king, and the consequent bending of the rod of justice. It must be noted also that the age-long righteous sceptre only bent and did not break. For did not Kuṅṅaki herself claim to be the king's daughter and inform us of his innocence? (See 'Vāṇikkadaï', xxix, p. 577.)

<sup>3</sup> Here the author of the epic wants to convey to the reader, by comparison and contrast, the impressions of unrighteous rule and the consequent prevalence of anarchy in the land.

68-73 'If, in this long journey, you "swim" across rocks, hillocks (*porai*),<sup>1</sup> illusory places and the bunds of lakes full of water, and reach Koḷumbai<sup>2</sup> by the bund of a great lake, you will come to a spot which looks like the devouring trident<sup>3</sup> wielded by the God whose tuft is adorned with a crescent.

74-86 'If you decide to take the route lying to the right and pass by the *kadamba* tree with outspread branches, the dried *ḍmai* tree, the *vahai* with its cloven stem, the withered bamboo, the equally withered *mural* dark with fissures, jungles where thirsty deer roam about vainly in search of water, and the haunts of the Eiyar,<sup>4</sup> you will come across the celebrated *Śrīmalai*<sup>5</sup> of the Pāṇḍyan covered on all sides with plants of wild rice, ripe sugar-cane, full-grown millets, *ragi* that grows on rich soil, garlic, saffron, beautiful *kavalai* creepers, plantains, arecas, coconuts growing in bunches, mangoes and jack tree. Keep that hill on your right and reach Madura.

87-103 'If you do not take that route, but choose the route to the left, you will hear winged beetles singing the tune of *śevuḷi*,<sup>6</sup> in the low-lying fields, in glades with cool flowers, and in jungles, primarily desert regions. Passing these

<sup>1</sup> Also known as *ṭottaimalai*.

<sup>2</sup> Koḷumbāḷūr containing a tank Neṭunkoḷam. It was the capital from which the Vēḷḷi line of kings ruled. The present town Koḷumbāḷūr in Pudukkottai State contains a large number of inscriptions forming excellent historical material for reconstructing the history of the Vēḷḷi line. One of the inscriptions supplies the genealogy of this ruling family. Thus the Koḷumbai of the *Silappadikāram* played an important part in the early and medieval history of South India. According to the *Periapparaṇam*, [Jang.] Nāyagār, one of the sixty-three Śaiva saints, had Koḷumbāḷūr for his capital. (See *Chronological List of Inscriptions of the Pudukkottai State*, 1929, Nos. 14, 33, 82, etc.; *Am. Rep. Ep.*, 1907-8, paras. 87-9.)

<sup>3</sup> This indicates that from that spot branched off three routes as explained in the text below.

<sup>4</sup> See Dikshitar's article 'Eiyar' in *Sentapil*, Vol. XXXI, No. 1, for other details.

<sup>5</sup> Literally, the little hill. This hill exists today bearing the same name and is noted for its sweet plantains.

<sup>6</sup> *Sevuḷi* is a primary melody-type of the Mullai region. Cf. *Puṇam*, vi. 144.

you reach 'Tirumālkunṇam,'<sup>1</sup> that opens into a cave which removes all delusion, and leads to the miraculous three ponds, greatly praised by the gods, and called the sacred Śaravaṇam,<sup>2</sup> Bava-kāraṇi and Iṭṭasiddi,<sup>3</sup> ever renowned. If you bathe in the sacred Śaravaṇam, you will gain knowledge of the book attributed to the king of the gods (*Āindra-Vyākaraṇam*);<sup>4</sup> if you bathe in the Bava-kāraṇi, you will learn the deeds of your past which led to your present birth; if, on the other hand, you bathe in the Iṭṭasiddi pond, you will gain all that you wish for.

'If you choose to enter that cave, worship then the great Lord on that very lofty hill, meditating on His lotus-feet and going thrice round the hill; there, on the broad banks of the Śilambāru<sup>5</sup> cutting its way through the soil, will appear at the flower-strewn base of the blossoming *kōngu* tree, a nymph<sup>6</sup> fair as a golden creeper, as

<sup>1</sup> Tirumālkunṇam (literally, the hill sacred to Viṣṇu) is the name of a hill near Madurai, known as Truvāḍai and Tirumalurnśālai, sung of by most of the Ālvārs. See also *Paṇṇaḍal*, vi. 15. According to this authority this place was noted for the worship of Vāsudēva, and Balarāma. It is not clear when the cult of Balarāma became extinct here or in the Tamil land generally. Today this shrine is known as the Aḷagornalal. It seems that Aḷagar may be a representation of the form of Balarāma, and not necessarily of Kṛṣṇa. Sundararājan is the Sanskrit rendering of the term Aḷagar.

<sup>2</sup> This and the two following are the names of tanks, what we now call *Puṣkaraṇi*, to bathe in which was supposed to purify. The Sanskrit *Puṣkara* are full of such lakes noted for their miraculous properties.

<sup>3</sup> Sanskrit Iṭṭasiddhi.

<sup>4</sup> A grammatical treatise by name *Iṭṭapavarkūṇḍy Viṣṇuśil* attributed to Indra. The reference in the *Śilappadhikāram* is possibly to the *Āndra-Vyākaraṇam*, the oldest school of Sanskrit grammarians, known to and quoted by Pāṇini and others. It is mentioned in Buddhist Canonical works like the *Avadānasūtra* (C. Lassen, *I. A. K.*, Vol II, 2d ed., p. 477); cf. Tīrānātha's *History of Indian Buddhism* (Schleier's trans., p. 54). That this grammar was known to Tolkāppiyapūr is evident from the preface to the *Tolkāppiyam*. On this subject there is an excellent monograph by A. C. Burnell entitled *On the School of Sanskrit Grammarians*, 1875.

<sup>5</sup> Also known as the Nūpura-Gaṅgā. We have, similarly, Ākāśa-Gaṅgā, Pātāla-Gaṅgā, etc.

<sup>6</sup> The reference is to a Yakṣiṇī. From the *Rāmāyaṇa* of Vālmīki we are led to infer that the Yakṣas were one of the South Indian tribes contemporaneous with the epoch of Rāvana and Viṣṇu. The Yakṣas were the ruling tribe in Ceylon in the fifth century B.C. when Vijaya landed there. But they had

112-133

striking as lightning with cloud-like locks of dark hair, and with serrated bracelets on her shoulders, saying : "Tell me what constitutes the happiness of this birth,<sup>1</sup> the happiness of the next<sup>2</sup> and also eternal happiness<sup>3</sup> which results neither in birth nor rebirth. I live on this mountain and my name is Varōttamā. To them who answer these questions I am bound in service. So, good people, if you give the right answer, I shall open the door (leading to this cave). On opening the door several passages with entrances will be revealed, and beyond them a gateway with double doors. Beyond that, a creeper-like lady resembling a picture<sup>4</sup> will again appear before you asking, 'What is eternal bliss?'<sup>5</sup> If you reply, you will obtain one of three desired things.<sup>6</sup> But if you are not able to answer, I shall not harm you. You can go on your long journey; I shall help you."

'If people answer her questions she will show them the three ponds mentioned above, and retire. If you bathe therein, desirous and uttering any one of these things, meditating upon and uttering with equal reverence the two great Vēdic mantras of five letters<sup>7</sup> and eight

practically become extinct by the commencement of the Christian era though a few lingered here and there in forest regions. See Dikshitar's paper 'South India in the Rāmāyaṇa' in the *Proceedings of the Seventh Oriental Conference*, 1933, p. 243 ff.

<sup>1</sup> *Foru*! (Sams., *artha*) or wealth is said to constitute one's happiness in this birth. The idea is that a man of no wealth will always feel miserable. See the *Mānavadharmasūtra*, ch. 2, st. 224. Cōṣakya Rāja *Nīli Śāstra*, canto iv. st. 21; also, *Tirukkovaḥ*, st. 332.

<sup>2</sup> Good and righteous deeds on earth contribute to happiness after death. The fruits of actions in this birth are judged and rewarded only in the next birth. This is, in other words, the theory of pre-ordained fate.

<sup>3</sup> Salvation or freedom from the bondage of *samsāra* or worldly life is said to be the highest of the *Puruṣārthas*. Cf. *Kuṣāṇḍeyā*, 233. *Puṣam*, st. 50. See also Dikshitar, *Hindu Administrative Institutions*, p. 37.

<sup>4</sup> The word *vaiśikā* in the text means a picture or portrait.

<sup>5</sup> *Mokṣa* is the term for this in Sanskrit literature.

<sup>6</sup> The reference is to *mappāl* or *trivarga* of Sanskrit literature.

<sup>7</sup> The significance of the *Pañcākṣara* mantra *Namahārya* is brought out here. Constant meditation on it is said to rid one of all ills. Even today many orthodox Hindus are initiated by their gurus and continue meditating on this great mantra sacred to Śiva.

letters\* you will achieve results which cannot be realized even by the hardest of penances.

'If you do not desire these benefits, meditate on the lotus-feet of the Lord standing on that hill. If you so meditate, there will appear His lofty Eagle standard. By its mere sight and by meditation on His lotus-feet there will be no more rebirth. Rejoicing in that thought go to Madura of traditional glory. Such is the sight worth seeing in that cave. 134-140

'If you reject these routes, there is the straight path that lies midway between them with pleasant villages and groves and several jungles therein. Beyond these dwells a terrific deity who appears to travellers, not causing fear but treating them with civility and causing no harm. If you escape this, the path to Madura will of itself be known to you. So depart and I shall go (to sacred places) to worship the feet of the Lord who measured the whole universe.' 141-149

After listening to the Brahmana's account of the routes, the saint Kavundi made a categorical reply: 'O Brahmana versed in the four Vēdas and engaged in doing good! We have no wish to go to the cave. The literature given by Indra, who lives longer than the Dēvas, can be found in our holy scriptures.' If you wish to know of deeds done in the past, do you not look for them in the present birth? Is there anything that cannot be gained by those who lead a life of truthfulness and non-injury? Go your way seeking the feet of the God sacred to you. We go 150-164

\* This is the *Aṣṭākṣara* 'Om namonārāyaṇāya'. This statement is significant in as much as it proves that the spirit of sectarianism was still non-existent. For, while the *Pañcākṣara* is sacred to Śiva, the *Aṣṭākṣara* is sacred to Nārāyaṇa or Viṣṇu. It is said that the two mantras must be uttered with equal reverence. Belief in the efficacy of such mantras is still current.

\* The reference is to the Trivikrama Avatār of Viṣṇu.

\* The *Āindra-Vyākaraṇam*, according to tradition, belongs to the *Paramāgamas* of the Jains.

\* The chief Jaina doctrines. Here we may note Kavundi's reply to the Brahmana who quoted his scriptures. In meeting all his three points she seems to imply that the Jaina scriptures contain these and more.



the way suited to us.' After speaking words belittling the occasion to that Brahmana, she spent that day in a resting-place along with Kōvalan who never swerved from his principles.

165-191 Then they resumed their journey. One day, the sage Kavundi and the lady of the long dark eyes rested themselves on the way owing to fatigue. From that place frequented (by people), an adjoining pathway branched off, which Kōvalan took and reached a lake and stood on its great bank to slake his thirst. Then the forest-deity<sup>1</sup> passion-lorn and hoping that he might fall in love with her, appeared before him in the form of Vasantamālā. Like a trembling creeper she fell at his feet and shed false tears saying, 'Mādevi told me, "I am not guilty of what I wrote on the fragrant garland. You must have told Kōvalan some falsehood, which made him harsh towards me." Saying this, she fell in a faint overcome by grief, but (recovering) said, "The worst of all careers is that of a courtesan, shunned like a disease by pious and learned men who avert their faces, and by people who can distinguish right from wrong."<sup>2</sup> In this way she burst into tears which dropped like pearls from her cool eyes, and with her hands she wrenched her string of lustrous white pearls and scattered them. Forsaken by her, and hearing the news from travellers on their way from the ancient city of Madura, I have come in great distress along with a caravan.<sup>3</sup> Generous man, what relief can you give me?'

192-200. Having been apprised by the distinguished Brahmana that in that dreadful forest there was a luring deity,

<sup>1</sup> Belief in forest-deities was very usual. They were supposed to assume any form. For instance the deity that appeared before Kavalan assumed the guise of Vasantamālā, the maid in attendance on the courtesan Mādevi.

<sup>2</sup> See *Nayāḥ*, canto xxi, l. 79. The author ridicules the life of the courtesan by making Mādevi herself condemn it. According to him any decent and self-respecting man looks upon a prostitute as the embodiment of disease.

<sup>3</sup> The word *śālita* (Sansk. *śārīṭa*) is a reference to the carrying trade carried on in those days between one part of the country and the other by groups of merchants.

Kōvalaṅ decided to employ the mantra to disillusion himself about the identity of that lady. The mantra he uttered was the mantra<sup>1</sup> sacred to the goddess riding on the deer,<sup>2</sup> so that the deity went away confessing,<sup>3</sup> 'I that deluded you am a spirit of the forest. Pray do not tell of this misdeed of mine to your wife, lovely as a peacock, or to the holy sage, but go your way.'

Carrying water in a lotus-leaf<sup>4</sup> to the weary women 201-216 he relieved them of their distressing thirst. Finding that it was not possible to proceed farther in that desert-region as the rays of the sun ascending the heavens increased in heat, Kōvalaṅ, Kappaki of the curved ear-rings, and the saint, came upon a flowery grove of the *kurava*, *kadamba*, *kōngu* and *vōngu*, closely intertwined with one another. There they entered the shrine of Aiyai-kumari<sup>5</sup> who dwells in heaven, whose eye was in Her forehead and who was worshipped by the gods. From those hardy bowmen whose lands were unvisited by rains, and whose bows were therefore their ploughs, and who deprived passers-by of their belongings, she expected sacrificial offerings in return for Her blessing them with victory when, as if guided by Yama, they invaded the neighbouring territory with their cruel bows.

<sup>1</sup> Another instance of faith and belief in the efficacy of mantras.

<sup>2</sup> This goddess is known by other names such as Antari, Sakti, or Aiyai-kulappāvali. Kōvalaṅ shows here that he was a Sakti-upāsaka, or a devout worshipper of the goddess as Sakti. For a history of the cult see R. G. Bhattacharya, *op. cit.*, pp. 142-6.

<sup>3</sup> Here is the deity's confession of guilt. She could not withstand the efficacy of a Vedic mantra.

<sup>4</sup> This shows that Kōvalaṅ and Kappaki did not even take a drinking vessel with them.

<sup>5</sup> The deity worshipped by the Vādavar or the Magavar. She is known by different names. Cf. *Matsya Purāṇa*, chap. 154, st. 73-83, where the Creator addresses Vibhāvati the night-deity. In the *Haruahita* there is a hymn to Āryā (Durgā) in which she is represented as the goddess of Sabaras, Palladas, Bhubaras, and other wild tribes, and as fond of wine and flesh. See R. G. Bhattacharya, *op. cit.*, p. 143. Aiyai-kōṭṭam was the name of the temple where Kōṭṭavai or the Goddess of Victory was enshrined. She is known as Kāṭi or Mahākāṭi in Sanskrit literature, and we thus see a marvellous blending of two ancient cultures, evolving what is known as the Sakti cult.

# CANTO XII

## VEṬṬUVAVARI

OR

### THE HUNTERS' SONG

1-5 THE sun continued to spread his cruel, fierce rays and made it impossible (for the travellers) to go on their journey. She of the fragrant locks of hair (Kannaki) breathed hard, and her tender feet were red with blisters : so they rested in an unfrequented place in the temple of Aiyai.<sup>1</sup>

6-11 Later, Sāliṅi,<sup>2</sup> born in the family of the Maṇavar who ever had bows in their hands, began her dance with appropriate gestures and became possessed with divinity, her hair standing on end, and her hands raised aloft ; she continued to dance moving from one place to another to the wonderment of the foresters, in the *maṇṇam*, the common eating-place<sup>3</sup> of the Eiyṇar<sup>4</sup> situated in the midst of the village, encircled by a thorny fence. She then proclaimed aloud their unfulfilled vows thus :

12-19 'The cattle-herds of the towns of your enemies are flourishing : the common places (*maṇṇam*) of the strong-bowed Eiyṇar are lying empty : the Eiyṇar of the Maṇavar tribe have become meek like persons observing *dharma*,

<sup>1</sup> From the earliest times Aiyai or Korravai has been the favourite deity of hunters in South India. The goddess was worshipped as the Goddess of Victory. Her temple was located in a *maṇṇam* in the middle of the village. A *maṇṇam* was a common meeting-place for village folk, answering to the public hall of a town today.

<sup>2</sup> A woman possessed with divinity. Generally, an old lady of the family of hunters who considered herself inspired and spoken out as if she were herself a goddess.

<sup>3</sup> This points to the custom among the Maṇavar of eating from a common table.

<sup>4</sup> The expression in the text for this is *Ar-naḍu-maṇṇam*. This implies that there were other *maṇṇams* also.

and no more rob the wealth of passers-by. Unless you render<sup>1</sup> what is due to the goddess riding on the stag,<sup>2</sup> She will not send victory to attend your bows, O ye that live by robbery!<sup>3</sup> If you desire to live merrily drinking toddy, render your dues.<sup>4</sup>

From among the ancient family of the Eiygar, who 20-50 preferred offering their own heads in sacrifice to cremation<sup>5</sup> (after dying a natural death), a virgin<sup>6</sup> was chosen to represent the goddess. Her short hair was dressed in the form of a *jaṭa* (the coiffure of Śiva), and ornamented with a small silver snake and a crescent-like semicircular tooth from wild hog which had destroyed tender plants in well-guarded fields. Her *tālī* was a necklace made of white teeth plucked from a strong-limbed tiger,<sup>7</sup> and her girdle was a cleaned tiger-skin with mingled spots

<sup>1</sup> The Magavar generally made a vow to their goddess just before an expedition to celebrate their hoped-for victory by a sacrificial offering.

<sup>2</sup> *Kalittuṅṅai*, st. 39, ll. 12-14.

<sup>3</sup> The Magavar were addicted to drinking toddy, and their only occupation was highway robbery.

<sup>4</sup> It is remarkable to note that the method of disposal of the dead among this primitive tribe was cremation and not burial. It has been assumed by certain scholars that burial was a custom of the pre-Aryan tribes, and cremation was a later introduction. This statement of [Iṅgū-Aḍiṅṅa], who lived nearly one thousand eight hundred years before our time, is entitled to respect, and judged by this, it seems that both cremation and burial were as much the institutions of the Aryans as of the pre-Aryans. Both have been prevalent from prehistoric times, and it is impossible to decide which institution is the older.

<sup>5</sup> Here we are introduced to the actual method of worship in vogue among these primitive tribes. It was usual to select a virgin from among their community and make her appear like the goddess installed in the shrine. This virgin was taken in procession to the temple of their guardian-deity and worshipped in front of the shrine, where the goddess was said to appear and approve what the damsel spoke. The commentator Aḍiyūrkkuṇallār is not clear here. He seems to take the virgin to be the idol enshrined in the temple itself. This cannot be accepted in the light of ll. 72-3 where it is expressly stated that the Kumārī in the shrine blessed the Kumārī of the Eiygar.

<sup>6</sup> The Eiygar deified their goddess with ornaments and clothes peculiar to their mores. For instance, a tiger-skin and an elephant-skin formed the clothing of their goddess. Similarly the teeth of the tiger formed her garland. From the description given it is to be understood that their virgin goddess becomes later on the consort of the God Śiva and assumes all His paraphernalia.

and stripes on its outer surface. The bow in her hand was of heart-wood. She was mounted upon a stag with twisted horns. The Eiygar ladies, who feted her with offerings of dolls, parrots, wild fowls of soft feathers, blue peacocks, balls (*pandu*) and *kaḷonku*, followed her carrying paints, powders, cool and fragrant pastes, boiled grains, sweets of gingili seeds, rice with meat, flowers, frankincense, and fragrant scents, when she was taken before the shrine of Aṇangu who accepts sacrificial offerings in return for victory. This was accompanied by the beating of the drum used during highway robbery, and the blowing of the trumpet, generally heard when looting, the horn and the pipe, and the ringing of the loud bell, simultaneously. There she worshipped Her with the stag for Her mount, and became inspired. Pointing to Kaṇṇaki, of the fragrant locks of hair, standing with weary little feet by the side of her husband, she spake as follows :<sup>1</sup> 'This is the lady of the Kongunāḷu, the mistress of the Kuḍamalai (the western hills), the queen of the south Tamil country, and the sprout of her (Kaṇṇaki's) prior penance ; she is *tirumāmaṇi* (literally, the bright jewel) far-famed as the peerless gem of the world.'<sup>2</sup>

51-53 At this Kaṇṇaki smiled a derisive smile and stood modestly behind the broad back of her dear husband thinking that this soothsayer spoke in ignorance.

54-64 Just then, She who wore the moon in Her coiffure, who had an unwinking eye in Her forehead, coral lips,

<sup>1</sup> The inspired Śāṭigī could read the future and therefore foretold what Kaṇṇaki was to become. Neither Kaṇṇaki nor her party realized the implications of these statements and Kaṇṇaki showed that she had no faith in such reports.

<sup>2</sup> A note may be made of the significant terms *oruṁṁmaṇi*, and *tirumāmaṇi* attributed to Kaṇṇaki by the inspired Śāṭigī. It is not possible to get at the implications of these terms, but it is a remarkable coincidence that the *Nazhṭai*, another Sangam classic, refers to the incident of Kaṇṇaki's casting off one of her breasts and uses the expression *tirumāmaṇi*. Perhaps it was the title given to Kaṇṇaki after she was installed as the Goddess of Charity. This reference is enough to show that the *Nazhṭai* belongs to the post-Silappadikaram epoch.



sweet *narandai* flowered luxuriantly; everywhere the *āccā* tree and the sandal rose high; also the *śe* tree and the mango were thick with foliage.

In front of the shrine of Her who wears the crescent in Her coiffure, the *vēṅgai* tree shed its golden flowers: numerous were the branches of the excellent *iluvā* (cotton) tree. The *pungu* let fall its white petals.

In front of the shrine of the younger sister of Viṣṇu, blossomed the *kadamba* tree, the *pūdiri*, *pūṅgai*, odorous *kuravū*, and *kōṅgu*; and on their branches swarms of bees hummed as if playing upon the *yāl*.

### Again,<sup>1</sup>

(The Kuṇava girl said) 'O, how wonderful is the penance of this damsel of golden ornaments who stands here assuming the form and adornment of the Goddess of Victory! The only family worthy of mention is that of the hunter-archers,<sup>2</sup> in which this damsel of golden bangles was born.

'O, how wonderful is the penance of this damsel with a waist like the hood of a cobra,<sup>3</sup> who now stands adorned with the decoration of Aiyai! The only family worthy of mention is that family of the Eiygar who used to shoot their arrows, in which she was born.

'O, how wonderful is the penance of this damsel of lovely bangles who stands with the trappings of Her who rides fast upon the stag! The only family worthy of

<sup>1</sup> The editor of the text informs us that, according to some manuscripts, this and the following two stanzas are in the praise of Śāligi engaged in dancing.

<sup>2</sup> We get further light on the customs and manners of the Magavar. They were great hunters and archers. If we compare their mode of living with the elaborate and luxurious life said to have been led both by town folk and village folk in other parts of the book, we have only to infer that persistence is writ large in the cultural development of the ancient Tamils. Their primitive occupations have been continued down to historical times.

<sup>3</sup> The word *aiyal* which occurs frequently in Tamil classics is very difficult to translate. It seems to stand for that part of the abdomen below the naval.

mention is that family of the Eiyṇar with bamboo bows, in which this damsel of lovely bangles was born.'

*Again,*

'How is it that you, who receive the worship of all gods and stand undaunted as the sprouting wisdom in the Vēda of all Vēdas, once stood upon the dark head of the wild buffalo, clad in a tiger's skin and covering yourself with an elephant's skin?

'How is it that you who stand as the shining light spreading its rays over the lotus-heart of Hari, Hara and Brahmā, also stood upon the stag with the dark-twisted horns, after slaying Mahiṣāsura, holding your sword in your bangled hands?

'How is it that you who stand praised by the Vēdas as the consort of Him who has an eye in His forehead and the Ganges in His coiffure, stood upon a fierce red-eyed lion,<sup>1</sup> holding a coach and discus in your lotus-hands?'

There,<sup>2</sup>

With a garland made of the *koṇṇai* flower and with a shoulder-garment of basil leaves, this damsel in the form of Kumari, began dancing to the delight of the Dēvas, and to the distress of the Asuras.

*Again,*

Sword in hand, and to the repeated tinkling of her metal-filled anklet, her bracelet, and her waist-band all of

<sup>1</sup> The lion is the steed of Durgā. Legend has it that Vibhūvārī, the Goddess of Night, entered into Umā's body at the order of the Creator. After Umā's marriage with Śiva, Vibhūvārī was ordered to leave Umā's body and reside in the Vindhya hills. Here the Dēvī was given a lion to ride. See *Matsya Purāṇa*, ch. 157. Treatises on architecture in Sanskrit and the evidence of sculpture testify that the lion was invariably the steed of this goddess as was the stag also. It is but natural that a daughter of the Great Mountain thick with forests, should have the stag or the lion as her favourite animal.

<sup>2</sup> What follows is the dance of victory by Durgā.



gold, our Goddess danced the *marakkāl*<sup>1</sup> to vanquish the deceitful Asuras who also bore swords. If She, sword in hand, could perform that dance on the *marukkāl* to vanquish the deceitful Asuras, who also bore swords, the gods would praise Her of the hue of *kāya*, and shower flowers on Her with their hands.

At the time when an unrivalled and fierce warrior of a small village sets out to seize the enemy's cattle,<sup>2</sup> and is desirous of wearing the *vetci* garland,<sup>3</sup> he invokes the aid of the Goddess who slays with Her shining sword. O if he should desire to wear the *vetci* garland and invoke the aid of Her who slays with the bright sword, the king-crow<sup>4</sup> of the forest will send forth its ominous note in the enemy's village.

When the female vendor of toddy<sup>5</sup> refuses to serve the angry Maṇavaṇ he will draw his bow, and observing the good omen of birds, start out in search of the enemy's cattle. And at the time when he goes out in search of the enemy's cattle, observing the omen of birds, the Goddess of Victory will raise Her lion-standard and march in front of his bow.<sup>6</sup>

<sup>1</sup> Arumpadavurniyāśleiyar explains thus: 'When the Asuras sent illusory reptiles and scorpions over Her, Durgā with wooden legs danced with a spear in Her hand.' This is called the *marakkāl* dance of Durgā.

<sup>2</sup> *Karandai* is a theme for recovering a herd of cattle captured by the enemy and is regarded as a declaration of war. *Karandaiyar* are those warriors who rescue the cattle seized by the enemy. See *Tamiz Lexicon*, p. 743. Here we have to note that cattle-lifting was one of the causes of ancient Tamil warfare.

<sup>3</sup> Cf. *Pura. venḥāmālas*, 'Vetci', at 3, where cattle-lifting is under reference. The *vetci* garland was a symbolical representation of success over an enemy.

<sup>4</sup> The crying of the king-crow is a bad omen. This points to the custom of foretelling future events from the actions of birds. It may be remembered that in ancient Rome there was an *augur*—a religious official who foretold future events by omens taken from the actions of birds. Such superstitious beliefs were common in the ancient world.

<sup>5</sup> The implication is that the *Ṭiyyar* has failed to pay his old dues owing to poverty, because of slackness in his profession which consisted of looting his neighbours' cattle.

<sup>6</sup> The flag of *ai* is appropriate to the goddess whose steed was a lion.

Again,

'O young maid with lovely teeth, behold! The great herds of cattle, which your elders brought by capture in former times, have filled the courtyards of the blacksmiths,<sup>1</sup> drummers, and celebrated bards who play on the *yāl*.

'O girl with white teeth, behold! The herds of cattle, captured by your elders to the distress of their defenders, have filled the courtyards of the women who sell toddy, of the expert forest spy, and of the soothsayers who interpret bird omens.

'O girl with eyes smeared with collyrium and like *kāya* flowers, behold! The big herds of cattle, seized by your elders causing distress to the enemy's villages, have filled the courtyards of the grey-moustached Eiygar of unsympathetic speech, and of their old women.'

TURAIPPĀṭṬUMADAI<sup>2</sup>

Again,<sup>3</sup>

'We have worshipped your two feet that graciously relieve the suffering of the Dēvas and the Mupis who roam in company of the sun. Now accept this blood,<sup>4</sup> by cutting our necks, as the price of the victory you confer upon the brave and strong Eiygar.

<sup>1</sup> See *Pugam*, st. 312. Distribution of the captured property was made among blacksmiths, spies, soothsayers, toddy-sellers, bards and drummers. Special mention may be made of the use of spies by the Eiygar.

*Turaippāṭṭu* is a verse which illustrates major themes in *Aham*, and *Pugam*.

<sup>2</sup> This and the following two stanzas are styled *avippāl* by the commentator. Here is an allusion to the tradition that sages like the Vālaakhiyan go with the sun as he moves. See *Pugam*, st. 43, and *Tirumurugd*, l. 107 and the commentary thereon. See *Matsya Purāṇa*, ch. 126, st. 28-45; *Brahmaṇḍa Purāṇa*, ch. 23. It is said that as many as seven *gayas* including gods and sages followed the sun in his course. The other five are the Nāgas, Yakṣas, Gandharvas, Apsaras, and Rākṣasas.

<sup>3</sup> Also *Kuruteppāl*: see Aḍiyārdanallār's gloss.

<sup>4</sup> The idea of a human sacrifice belongs to the primitive neolithic peoples, and it would not be far from the truth to consider these hunters to be the descendants of early neolithic inhabitants of South India. See also F. J. Richards's article 'Side-lights on the Dravidian Problem' in the *O.J.M.S.*, Vol. VI, pp. 156-201.

'We have worshipped the lotus-feet of you who are like a blue gem, and who are worshipped by the gods along with their crowned king. Accept the flesh and blood offered to you as the price of the great victory you confer upon the Eiyṇar, in their seizure of herds of cattle.

'O Kumari! Accept the blood of sacrifice' at your altar in fulfilment of the oath made, touching your feet, by the tiger-like Eiyṇar, who sally forth in the dead of night, with *tudī*, the small *paṇai*, and the pipe, sounding as if to pierce the sky.'

#### THE OFFERING OF SACRIFICE<sup>2</sup>

'O Sankari, Antari, Nili, who wear in your coiffures the red-eyed serpent along with the crescent! Accept this sacrifice from the Eiyṇar with strong bows and arrows, and in answer to our prayer grant that travellers<sup>3</sup> may come oftener that (by robbing them) we may increase our riches.

'O you, who blessed the Dēvas, who had to face death in spite of having drunk nectar! O you, who are immortal even though you drank the poison which can be drunk by no one, eat this offering made by us, the heartless Eiyṇar, who enter neighbouring villages when all are sleeping, and sound our *tudīs* before we plunder them.

'O you, who blessed all by kicking the rolling wheel sent in disguise by your uncle (Kamsā)<sup>4</sup> and walked through the *maruda* tree,<sup>5</sup> accept this offering given as

<sup>2</sup> It is evident that the time of sacrifice and worship by these hunters was the dead of night, when the whole world was sleeping.

<sup>3</sup> The following three stanzas describe the actual offering of sacrifice.

<sup>4</sup> These hunters pray for the prosperity of travellers because they are one source of their livelihood.

<sup>5</sup> For a version of this legend see the *Bhāgavata Purāṇa*, Bk. X, ch. 7, st. 6-7. Kamsā sent an Asura in the form of a rolling wheel which the baby Kṛṣṇa kicked, and broke to pieces.

<sup>6</sup> *Ibid.*, ch. 10, st. 23 ff. The reference is to two Gandharvas who became two *arjuna* trees by the curse of Nārada. Kṛṣṇa, being a mischievous baby, was one day tied to a mortar by his mother. With that he ran between the two trees, making them prostrate on the earth. This relieved both the

your due, by us the ungrateful Eṣṇar, who know nothing but how to rob people of their wealth and cause<sup>1</sup> unhappiness.<sup>2</sup>

Again,

May the Pāṇḍyan greedy for victory, and the Lord of the lofty, fertile Pōdiyū hill where dwells the sage next in rank to Brahmā<sup>3</sup> who gave us the Vēdas, wear the *veḷai* flower in his crown leading to the ruin of his enemy's camp and of the defence of their cattle.

Gandharcus from the curse of the sage. The *Viṣṇu Purāṇa*, Bk. V, ch. 6, st. 12-17, gives a slightly different version of this incident as also of the breaking of the wheel by Kṛṣṇa.

<sup>1</sup> Cf. *Kaṭiṭṭogai*, st. 15, where this very line occurs as if one is a copy of the other.

<sup>2</sup> Agastya was born after Brahmā according to Agnyārkanakallār. But the *Arumṇadavurai* says that he was born after Mahāśvara. Naccigarkkōḷiyar is unable to accept this view. See *Madurakkoṇṇi*, ll. 40-2, commentary. See also *Matsya Purāṇa*, (ch. 61, st. 17 f.), where he is said to have been born from a pitcher and as a brother of Vasiṣṭha.

## CANTO XIII

### PURANCERIIRUTTAKĀDAI

OR

THE SUBURBS OF MADURA

1-14 AFTER the departure of Śālīpi, the female religious dancer, Kōvalay paid his respects to the feet of the first among saints (Kavundi) and said :

'Thus girl cannot stand the scorching rays of the sun : and her tender feet can no more endure the gravel of this barren region. As this is the kingdom of the Pāṇḍyan of the righteous sceptre,<sup>1</sup> whose fame has spread far in all directions, the fierce bear will not hunt the terrible ant-hill,<sup>2</sup> the striped tiger will not be at enmity with the deer ; the reptile, the malignant spirit, the crocodile in search of its prey, and thunder will cause no distress to friends. Instead of travelling by daylight, we can cross this forest by night in the light of the moon who protects many living beings.<sup>3</sup> We will suffer no harm.'

The saint accepted the suggestion with approval.

15-29 Before these travellers, who awaited the departure of the cruel sun like the subjects of a tyrannical king,<sup>4</sup> appeared the ancestor of the Pāṇḍyas,<sup>5</sup> the moon, with

<sup>1</sup> The poet ironically makes Kōvalay refer to the righteous sceptre of the Pāṇḍyan when he first enters the city of Madura where, later, injustice is done to him.

<sup>2</sup> Notice the author's correct knowledge of the habits of animals. It is said that the bear eats from the *puttu*. The implication here is that even wild animals behaved righteously in the Pāṇḍyan kingdom.

<sup>3</sup> The days were so hot that night travelling was preferred.

<sup>4</sup> Cf. *Perumkāḍai*, Bk. LII, canto i, l. 81, also *Perumṭāṇḍruppaḍai*, D. 42-3. The subjects of a cruel king look forward anxiously to the departure of their monarch.

<sup>5</sup> Tradition attributes the Pāṇḍyan dynasty to a branch of the lunar race. See *Sila*, canto iv, l. 23. Recent investigations have not thrown much light on the origin of this ancient dynasty, which is certainly more ancient than the visit of Megasthenes to India. Ktesias refers to a people called Pāndore

his retinue of stars, spreading his milk-white rays, when Mother Earth heaved a deep sigh and fell asleep after expressing pity (on Kāṇṇaki) in the words :

'Dear girl, up to this time thou hast not suffered either the starlike necklace or the sandal-paste to adorn thy young breasts ; thou hast not permitted thy locks of hair to be dressed with the flower-dust-laden lily linked up in a chain with other flowers ; thou hast not allowed thy body, soft as a tender shoot, to be decorated with garlands, made from the fresh petals of many a flower. Art thou now attracted by the south wind, born in the Malaya hills, nourished in Madura and ever on the tongues of poets, blowing over thee, and by the spring moon shedding his milk-white rays copiously upon thee?'

Kōvalaṅ said to his wife, fatigued by the journey : 30-33  
'This night,' the tiger will cross our path, the owl will screech, the bear will make a thundering sound ; but walk fearlessly on.' He placed her fair arms shining with bangles to rest upon his shoulders.

Then they passed through the forest listening to the 34-37  
righteous words of all-knowing<sup>2</sup> and venerable Kavundi, till a wild fowl, dwelling in a thicket of bamboos which had been scorched by the hot sun, announced the approach of dawn.

(At that time) they reached a village inhabited by 38-52  
Brahmanas,<sup>3</sup> who wore the sacred thread but who were

while Ctesarchus and Megasthenes call them Mandi (Pāṇḍai?). See *Ancient India* by J. N. McCrindle, Frag. XXX. In the present state of our knowledge the theory of an indigenous origin of the dynasty lacks much force and can be said to be inconclusive. See *Studies in Tamil Literature and History*, p. 179, for their probable origin.

<sup>2</sup> According to Aṣṭyārkkunahār, this day was the last day of the month of *Aṭi* (June-July).

<sup>3</sup> She was well read in works of *dharma*. Evidently Sanskrit learning had come to stay in the Tamil land much earlier than is generally supposed.

<sup>4</sup> A community of Brahmanas, but coming low in the social hierarchy. They are said to be *ambayavar* who took to the profession of acting and dancing. As they did not pursue their *svadharma* society regarded them as socially inferior. The position which the Brahmana held in society in the age of the Sangam classics is clear. There was the Vēdic Brahmana engaged in

given to music and dancing, having fallen from the Vedic life. Kōvalan lodged the holy saint and his loving wife in a harmless place; and crossing a fence of thorns, he passed along a great road in search of water for his morning ablutions. (On his way) he recalled the journey in that forest alongside his wife and sighed heavily like a bellows. His grief burnt within him. Even his form looked altered, and clouded the vision of Kauśika,\* who, without recognizing him, addressed the green-leaved *kurukkatti* in whose shade he was standing: 'O *māḍavi*' plant, with all thy flowers fallen down, unable to bear the heat of summer, thou seemest to be distressed, even like the flower-like *Māḍavi* of long eyes who has fallen into deep affliction unable to bear Kōvalan's separation from her.'

53-78 Kōvalan who was listening to these words of the Brahmana Kauśika asked, 'What is it you are saying?' The young Kauśika went up to him and exclaimed: 'There need be no more anxiety: I have found him.' He then narrated all that had happened in Puhār, as follows: his (Kōvalan's) wealthy father and pious mother are like

reading and teaching the Vēdas and also in performing Vēdic sacrifices. He evoked respect from every one. There was the *laukika* Brahmana who strayed from the prescribed path and took to professions other than those enjoined by the law of the land. In the *Ahaṅgāṅgu* (st. 34) we have the expression *vēḷappārppāy* meaning Brahmana engaged in making bangles. Among the *laukikas* come the *ambavavar* also. The term *ārppārppāy* in South Indian Inscriptions is another reference to the *laukika* members of the Brahmana community. This only shows that in addition to the Vēdic Brahmanas there also existed Brahmanas who took to worldly professions, and to whom society did not give the same status as that enjoyed by Vēdic Brahmanas.

\* Cf. *Kuralpoṭṭā*, 133-4.

\* The commentator interprets Kōśika as Bandikōśika. It may also be Bandakaūśika. Apparently this Brahmana belonged to the well-known *Kauśika gōtra*. The suffix *māy* in 56 shows that he was a bachelor and still in the first stage of life (*āśrama*). Both terms Kōśika and Kauśika are used.

\* *Kurukkatti* is the *māḍavi* plant, and the reference to *paṣalai* or green leaves shows that the season was summer. The *māḍavi* plant is compared to the courtesan *Māḍavi*. The distress to the plant is caused by the departure of spring, and to the courtesan by the departure of Kōvalan.

a serpent that has lost its priceless jewel; his near relations have drowned themselves in an ocean of sorrow like bodies deprived of their souls; his servants have departed to different regions determined to find him out and bring him (Kōvalan) back; the very city of Puhār of ancient fame has gone mad--like Ayōdhyā<sup>1</sup> at the separation of the great hero (Rāma) who (left it and) penetrated the thick jungles saying, 'To me the kingdom is nothing, but my father's command is everything';--Mādavi who heard (the news) from Vasantamālā's lips, lost her colour and turned green, and fell in a swoon upon the decorated bed in the bedchamber in the middle part of her tall mansion. Kauśīkan then continued: 'Much moved by her extreme agony I went to console her,' when that sorrow-stricken lady said: "I prostrate myself before your feet; kindly see that I suffer no more." She then wrote out a message with her tender hands and gave it to me saying, "Please hand this sealed palm-leaf<sup>2</sup> to him who is as dear to me as the jewel of my own eye".<sup>3</sup> He, the performer of Vēdic sacrifices, concluded by saying that he went to several places aimlessly with that message.

He said all this in good faith, and placed in Kōvalan's hands the leaf, given him by the grief-stricken creeper-like Mādavi, with the flowerbuds in her hair. The seal reminded him of the fragrance of her tresses which she had dressed with perfumed oil during his stay with her, 79-92

<sup>1</sup> The capital of Daśaratha, king of Ayōdhyā, presented a deserted appearance at the news of Rāma's entering the forest under the orders of his father. (See *Rāmāyana*, 'Ayōdhyā', ch. 48.) This shows that the epic tradition of the Rāmāyana had become popular in the Tamil land in the early centuries of the Christian era.

<sup>2</sup> It was the Brahmana Kauśīkan who brought Mādavi's message to Kōvalan. In those days it seems to have been a custom for Brahmanas to have free entry into the women's apartments, and give succour to them whenever they needed aid. Also Brahmanas were sent on errands either for the state or on private business.

<sup>3</sup> The message was written on a palm-leaf. It was sealed before it was handed over. It is known as *caudirakam*, with an *ōla* envelope to an *ōla* letter, shaped in the form of a ring. (See *Tamil Lexicon*, p. 1268.) That the sealing of letters was common is also evident.



and he was therefore loath to break it open. But as he opened the palm-leaf, he read these words :<sup>1</sup>

'My Lord, I fall prostrate before your feet. Kindly forgive my indiscreet words. What is my mistake which made you leave (our city) during the night with your wife of noble birth, even without the knowledge of your parents? My mind suffers in ignorance. Please relieve me. O great and true one of exquisite wisdom, may you bless me !'

93-101 When he had read these words he felt, 'She is not in the wrong; I alone am to blame', and gave Kauśikaṇ back (the message) as if to explain his departure, saying 'The contents of this sealed letter are quite fit to be seen by my faultless parents. I bow at their lotus-feet. O young Kauśikaṇ, show it to them so that they may cease to be anxious about me and be free from their agony. Please go.'

102-114 Afterwards he went back to the place where the holy, righteous Kavundi was staying with his faultless and chaste wife, and there he joined the company of bards who were singing (in praise of) Durgā's valorous dance. He took up the *śengōṭṭi yāl*<sup>2</sup> and sounding the *śentirai*,<sup>3</sup> he fastened up *tantirikaram* and *tivavu*,<sup>4</sup> joined properly *paṇṇu* with the existing *oṟṟuṟuppu*,<sup>5</sup> tied up the strings starting from *uḷai* and ending with *kaikkilai*, tested carefully with his ear the *āśāṇṇirai*<sup>6</sup> of *pāṭarṭāṇi*<sup>7</sup> sacred to Durgā, at

<sup>1</sup> This is Mādavi's message. The implication is that she had done nothing to cause his final departure or separation from her. Even if she had committed a fault, she suggests that it was no greater than his own mistake in leaving his residence and city without the permission and knowledge of his aged parents. Her letter was so convincing that Kōvalan thought it fit to redirect it to his parents to keep them informed of his situation.

<sup>2</sup> One of the four kinds of *yāl* (see Intro., p. 61).

<sup>3</sup> *Śentirai* constituted of *ṣay* (*śamṣiravam*), *ṣanniyazirai* (*śāḍavam*), *ṭirai* (*auḍavam*) and *ṭizaiṭṭirai* (*caṭuritaṭṭirai*). See Adyāntikunnār's gloss p. 349.

<sup>4</sup> Two of the six limbs of the *śengōṭṭi yāl*.

<sup>5</sup> *Oṟṟu* was a limb of the *śengōṭṭi yāl* and *oṟṟuṟuppu* is probably a fret.

<sup>6</sup> Four kinds of *āśāṇṇirai*, *Gāndhāram*, *Śikandā*, *Dakṣakāri*, and *Suddagāndhāram*.

<sup>7</sup> Here was a mixing up of *ṣay* and *ṭizai*. See above, canto vii, st. 24.

three places (*tānam*) according to well recognized conventions;<sup>1</sup> and after playing the *pāṭar-pāṇi* with those *pāṇar*, he asked them the distance from there to Madura (*Kūṭṭal*).

They replied: 'Do you not feel here the south wind<sup>115-134</sup> blowing from Madura? It is mingled with the divinely fragrant, thin soft mixture made up of the black *akil* paste, the odorous *kunkuman* flower, civet, the excellent sandal-paste, and the paste made from the musk of deer. On its way it rests for a while in the newly-opened flower-buds of the pollen-laden water-lily, maidenly *campakam*, *mādavi* petals, jasmine (*mullikai*), and home-grown *mullai*. It then mixes with the smoke rising from kitchens, the smoke of the broad bazaar where numbers of cooks fry cakes in pans, the fragrant fumes rising from terraces where live men and women, the smoke of sacrificial offerings, and various other sweet fumes. It finally issues with innumerable and indistinguishable odours from the palace of the conquering Pāṇḍyan wearing (Indra's) garland<sup>2</sup> on his broad chest, and fills all places with its oppressive perfume. This is much unlike the south wind coming from the Podiyil hills, which is often praised by the unfaltering tongues of (Śāṅgam) poets.<sup>3</sup> Therefore that prosperous city is not very far from here. Though you go alone, none will obstruct you.'<sup>4</sup>

Afterwards Kōvalan and Kaṇṇaki began their journey<sup>135-150</sup> by night, as previously, in company with the lady of great penance. On their way they heard the thundering sounds of the morning drum,<sup>5</sup> beaten with great eclat in the great

<sup>1</sup> This clearly demonstrates that Kōvalan was a master-musician and was equal to experts in his knowledge of playing the lute.

<sup>2</sup> For the tradition of the Pāṇḍyan wearing Indra's garland see above, canto xl, ll. 24-5.

<sup>3</sup> The reference here is to Śāṅgam poets who have sung the glories of the Podiyil in many a song. This establishes the antiquity of the Śāṅgam as an institution regarded so even in the days of the *Suḷḷapadikaram*.

<sup>4</sup> This indicates the hospitality offered to aliens in ancient Madura.

<sup>5</sup> Drums were usually beaten in the morning both in the temple and at the palaces.

temple of Siva and other gods, and in the celebrated palace of the far-famed king; (they further heard) the chanting according to established rules by Brahmanas who knew the four Vēdas,<sup>1</sup> and the speech of penance-performers engaged in instruction. (They also heard) the usual daily sound of the *muḻavu* in honour of the king's sword-warriors<sup>2</sup> who would not return from the field without victory, the uproar of war-elephants captured in battle, the screams of wild elephants captured in the forests, the neighing of horses standing in line, the beat of the *kūṇai* drums<sup>3</sup> at daybreak by dancing minstrels, and other tumultuous noises arising from Madura, all of which rivalled the roaring of the dark sea. These noises seemed to welcome the travellers and made them forget all their miseries.

151-173 The divine damsel, by name Vaigai, who is ever on the tongues of the poets, celebrated by them for her right conduct in offering protection to the world, and who belongs to the Pāṇḍyas, resembled a flawless noble<sup>4</sup> maiden with robes of different flowers<sup>5</sup> fallen from the date-palm, *vaḷuḷam*, red cotton tree, *vēṅgai*, white *kaḍambam*, *nāgam*, *tilakam*, *marudam*, jasmine, pear tree, the tall *caṇṇipakam*, and *pātalan*; with her banks the zone of her broad *algul*, studded with *kuruku*, golden jasmine, *muḻunḍai* with thick creeper, blossoming wild jasmine (*atiral*), the white

<sup>1</sup> Vēdic chanting was usually heard everywhere in the mornings. Is it a reference to the chanting of *Saṁhita-Vajur-Ārṇavam*?

<sup>2</sup> This may be a reference to a festival of arms. The playing on *muḻavu* is said to be a daily function and is generally in honour of soldiers who fought to the end without retreating from the field of battle.

<sup>3</sup> *Kūṇam* is the theme of the song in praise of a Vellāla chief to the accompaniment of a *kūṇai* drum. It was generally performed by dancing minstrels called *kūṇaipṇṇṇar*.

<sup>4</sup> The term *ḥoyya* applied to the river means it was overflowing. And those waters prevented alien kings from entering the Pāṇḍya capital. It was a kind of *naḍidurga* or river-fortress.

<sup>5</sup> The river Vaigai is described as a lady, wearing flower-robes, her banks representing her girdle, islets her breasts, *mūḻais* her tress, carps her eyes, and the flowing water her wavy hair.

*kūtālam*, *kuḍaṣam*, *vediram*, luxuriant *paṇṇai* creepers, *piḍavam* and Arabian jasmine closely intermingled; flowery islets—being accumulations of sand, facing one against the other, and richly covered by many flower trees growing thickly on their sides—her young and beautiful breasts; the red flowery tree shedding its flowers on her banks, her red mouth, and the *nullais* brought by the current, her lovely teeth; the carps that frisked along, hiding and revealing themselves alternately, her long eyes; the flowing water, never without odorous flowers, her tresses.<sup>1</sup>

She (the *Vaigai*) covered herself with the holy robes of sweet flowers and restrained the flow of tears that filled her eyes<sup>2</sup> as if she knew the trouble in store for youthful *Kaṇṇaki*.

*Kaṇṇaki* and *Kōvalan* who had followed a foot-path 174-180 through the forest (reached the river and) praised it extravagantly saying,<sup>3</sup> 'O this is no stream of waters, but a stream of flowers.' They avoided the great thronged landing-stages where all the different boats were moored, some shaped like horses, some like elephants and others like lions.<sup>4</sup> Instead, they crossed over the river on a raft, accompanied by the saint, to a fragrant grove full of beauteous flowers on the southern bank.

They regarded it as an act of great merit to circum- 181-190 ambulate the city, the dwelling-place of gods, and they went round the moat enveloped by the indestructible forest

<sup>1</sup> *Aral* may mean thin black sand, or flowing water. Both are generally compared to the curls of ladies' hair.

<sup>2</sup> Here the *Vaigai* is compared to a lady sympathizing with *Kaṇṇaki's* future.

<sup>3</sup> The river *Vaigai* was worshipped by the three travellers as the divine stream. Cf. *Sitā* worshipping the *Ganges* and other rivers when she was leaving for the *Dayāka* forest.

<sup>4</sup> Rafts of logs were also not uncommon. Evidently boat-building as an industry was in existence.

of defence.<sup>1</sup> At that time, the dark water-lily, *āmbal*, and the lotus, as if they understood for certain the unparalleled trouble in store for Kaṇṇaki and her husband, seemed to quake with grief (represented) by the waving of their stems<sup>2</sup> and their eyes filled with tears, while the bees that rested (in them) seemed to produce a mourning note in a spirit of sympathy. Lofty flags that<sup>3</sup> were set upon the outer wall of the fortress in commemoration of victory over enemies, seemed to say by a deprecating wave of hands 'Do not come (into the city)'.

191-196

The travellers passed through fertile paddy fields filled with birds and groves and entered the suburbs of the ancient city-fortress,<sup>4</sup> inhabited by none other than the men practising *dharma*, with residential quarters intersected by streams of fresh floods, lakes of expansive waters, fruit-bearing coconuts, plantain trees, areca palms, and bamboo sheds<sup>5</sup> for supplying water.

<sup>1</sup> A forest which served as a defence surrounded the moat encircling the city fortress.

<sup>2</sup> Their shaking is caused by the wind waving their stems, and the tears are drops of honey.

<sup>3</sup> The capture of the flags of the enemy was a sign of victory. After capture they were usually fixed on the outer wall of the fortress. The flag waving its heads means that the wind blew against it and thus seemed to urge the travellers to go back.

<sup>4</sup> The suburbs near the forest wall (*pugaicēri*) were the residential quarters of the panance-performers, ascetics and other *sādhus*.

<sup>5</sup> This shows that rest-houses were erected at important places for travellers and the chief material used for such buildings was bamboo. Cf. Aśoka's inscriptions where this emperor is said to have built rest-houses on the roads.

# CANTO XIV

## ORKĀṆKĀDAI

OR  
SEEING THE CITY

To the singing of birds in the suburban groves, in the 1-14  
tracts of shining water, and in the paddy fields bent with  
the weight of crops, the sun, an object of worship by the  
whole world, made the lotus in the lake open its petals,  
and awoke to the morning half-light the inhabitants of  
lofty Madura of the Pāṇḍyan who held the sword that  
made his enemy's heads tremble. At that time the thun-  
der of the morning drum rose high accompanied by the  
blowing of the white conch from the temples<sup>1</sup> of Śiva with  
the forehead eye, of Viṣṇu with the Garuḍa standard, of  
Baladēva with the plough, and of Subrahmaṇya with the  
cock-flag, and from the residences<sup>2</sup> of those proclaiming  
*dharma*,<sup>3</sup> as well as from the palace of the victorious king.<sup>4</sup>

Kōvalan went to make obeisance with his hands to 15-24  
the saint Kavundi and said :<sup>5</sup> 'O saint distinguished for  
great penance, as one who has strayed from the righteous  
path, I am in the abject condition of seeing this girl, tender  
as a flower, suffer great pain by wandering through  
unknown lands. Until I return after informing the

<sup>1</sup> Cf. *Maṇi*, canto v, l. 54.

<sup>2</sup> The terms used in the text to denote a temple are *kōḷl*, *niyamam*, *nakuram*, *kōṭṭam* and *paḷḷi*. The last term, *paḷḷi*, is invariably used in connexion with Jaina temples.

<sup>3</sup> Cf. *Maṇi*, canto i, ll 54-5. For an explanation of the term *agatturai* see *Kuraḷveṇṇā* 41, et seq. The *tugai* of *tugavaram* constitutes *carya*, *kriya*, *yōga* and *jānam*, the means of attaining *yōga* are eightfold. (See *Tolk.*, 'Puratt.', *aiṭṭu* 20 and the commentary of Naccārkaḷciṇṇar thereon.)

<sup>4</sup> The *tugai* of *maṇam* is sevenfold: *veṇṇai*, *kaṇṇadai*, *vaṇṇi*, *kāṇṇi*, *vocci*, *uḷṇai*, and *tuṇṇai*. See *Pura.*, *veṇṇāmalai*. The reference here is to seven kinds of conquest. Cf. *Studies in Tamil Literature and History*, pp. 239-42.

<sup>5</sup> A confession by Kōvalan of his guilt.

princely merchants<sup>1</sup> of this ancient city about my situation, this lady of mine will be under your protection.<sup>2</sup> Have you any objection to that, O holy saint?

- 25-34 To this Kavundi replied: 'Because your good deeds in past births are exhausted, you and your lady-love now experience unequalled distress. Though virtuous men proclaim eloquently with the drumstick of their tongues on the drum of their mouths, "Avoid the path of unrighteousness; if not, it will lead to bitter reaction," still those who are by nature bad will not take this precept to heart. But when an evil deed brings its own reaction, they become maddened excessively by misery born of ignorance. On the other hand wise and learned people will not grieve when the unavoidable reaction of past karma shows itself.

- 35-49 'The suffering at parting from one's love, the suffering leading to the union of lovers, and the suffering caused by the formless god (Cupid) visit only those who enjoy the love of curly-headed maidens, and not sages who lead a life of celibacy. Many in the world have fallen into dire distress by regarding women and food as objects of pleasure, and seeing this, sages have relinquished the desire for both. Not only now but many times in the past man has been entrapped by the wiles of a love based on desire and endless suffering. Do you not know that he<sup>3</sup> who went with his wife (into the forest) on the command of his father (Daśaratha) and suffered great agony at her (subsequent) separation, was the father of Him who revealed the Vēdas?<sup>4</sup> Is it not a long-remembered fact?

<sup>1</sup> Literally, Vaiśya next in rank to the Kṣatriya caste.

<sup>2</sup> Here Kōvolap seems to imply that Kaṇṇaki was already under the protection of Kavundi and was to continue so.

<sup>3</sup> Another statement to demonstrate that the Rāṇḍiyu was well known in South India at this time.

<sup>4</sup> This refers to the legend that when Viṣṇu was engaged in yāgamāra Brahṁā the Creator came out of his navel. Hence Brahṁā was the son of Viṣṇu and was the giver of the Vēdas.

'He (Nalā) lost his kingdom in a gambling court' and 50-61  
penetrated the deep forest in company with his tender  
wife.<sup>2</sup> Neither was he devoid of love for her, nor was she  
a woman of bad and low nature. Was not Fate hard that  
he went away in the dead of night leaving her in the wild  
jungle?<sup>3</sup> Can you say that any accused her (Damayanti)  
of any fault? You are not like them, for have you not  
enjoyed union with your pretty wife? Do not grieve:  
but go to the king's city, Madurai, and return when you  
have found a suitable (dwelling) place.'

Kōvalag then went through a street above a narrow 62-70  
passage (*śuranga*)<sup>4</sup> constructed to admit groups of ele-  
phants with their long trunks, leading from the moat with  
its vast expanse of sparkling waters, encircled by a well-  
guarded defence forest.<sup>5</sup> Unsuspected by the ranks of the  
best Yavana swordsmen<sup>6</sup> who guarded it, he next entered  
the forest-gate, where flags waved in the westerly breeze,  
and saw the interior (of the city) glittering like the  
opened jewel-box of thousand-eyed Indra.

In the streets<sup>7</sup> he saw courtesans, lost to all shame and 70-75  
chastity, accompanying their rich lovers to the pleasure  
garden with its tall *maruda* trees<sup>8</sup> on the banks of the

<sup>1</sup> Palliṭṭiyam (Sams., *dyātum*).

<sup>2</sup> The reference is to the story of Nalā and Damayanti, which is the theme of the *Naiṣadha Kāvya*.

<sup>3</sup> Nalā left Damayanti in the forest in a half-naked condition in the dead of night (*Mbh.*, 'Vana Parvan', ch. 6a). This also shows that the story of the *Mahābhārata* was popular in the Tamil land (see 'Naiṣadhyāna-parvan' for the full story).

<sup>4</sup> It may be remembered that this word *śuranga* is important as determining the authenticity of the *Arthashastra*. See *The Mauryan Polity*, pp. 16-17.

<sup>5</sup> *Paṭi* is the defensive wall of a fortress and *mūṣa* is the forest zone encircling the moat surrounding a citadel.

*Aḍiyārckunallār* speaks of them as Turks. It may possibly be a reference to Greeks. But to the natives of ancient India all foreigners were Yavanas. They were employed by Tamil kings for military service.

<sup>7</sup> A description of the interior of the city. The rest of the canto shows Kōvalag going through the principal streets.

<sup>8</sup> It would appear that there was a special place which went by the name of *tiṇmaruṇṇatūṭai*. The *Kaṭiṭṭai* also makes a reference to it. These references show that that place was a public park. See *Maduraikkāṇṭi*, l. 356.



swelling Vargai, and on white sand dunes. He also saw them engaged in water-sports, in boats with high cabins and in canoes, swimming and holding on to the rafts.<sup>1</sup>

76-82 He saw, besides, in a grove of the ancient city which appeared like a golden creeper, courtesans gracefully placing cool fragrant *mullais*, water-lilies, and *neydals* with open petals in their hair which was already dressed with long wreaths of white flowers, jasmine, *viriyal*, and the pollen of the cool red lily, and fastened with pearls from the great harbour of Koṭṭai.<sup>2</sup> (They were further seen) anointing their bodies with luxurious sandal-paste from the southern Malaya hills.

83-96 At nightfall he saw maidens on their flower-strewn beds in the moonlit terraces where their lovers banished their fatigue (by recalling their experiences in the different seasons of the year).<sup>3</sup> (During the rainy season, they said,) when the king of the clouds appeared with the north wind, decorated the noisy city of Madura in red (*cevvai*),<sup>4</sup> and showed to her (Madura) the king of Gods (Indra) who had clipped the wings of mountains with his

<sup>1</sup> Boats and rafts of different descriptions were used to cross the rivers. The names given are *ārmāḍam*, *śāval*, and *paṇai*. Some of them were covered and some open. The *paṇai* was an open raft. People either swam holding on to it or they sat on it and crossed.

<sup>2</sup> Koṭṭai was one of the great ports of that time. It was noted for excellent pearl-fisheries. See *Maduraikāṇṇi*, ll. 134 and 144. Probably Ptolemy's Kalkhai was Koṭṭai (McCandle, *op. cit.*, p. 57 ff.). The site of this town is now about five miles inland, where a new emporium arose. This was the Kadal of Marco Polo who visited it in the thirteenth century. (See *Travels of Marco Polo*, ed. by Sir Henry Yule, Vol. II, pp. 372-3.) There is a clear reference to the pearls and to the port in the *Kaivaliya Arthakāśitra*.

<sup>3</sup> The poet describes the life led by men and women in the city during the six different seasons of the year—the rainy season, the cold season, the season of early dew, the season of late dew, spring and summer. These are known in Sanskrit as *Vargaṇtu*, *Śiśīṭu*, *Hēmantarṇtu*, *Sararṇtu*, *Vasantam*, and *Griṣmam*. When Kōvalan entered the city it was the middle of summer.

<sup>4</sup> *Cevvai* is a term of much importance in *Ahapporul*. If during his wife's menstrual period the hero spent his time with a courtesan, the custom was for the confidante to appear before him dressed entirely in red. The hero then returned home. Perhaps Ilango took Madura to be the confidante, Indra to be the hero, and the women of Madura to be the heroines.

thunderbolt,<sup>1</sup> they (the ladies of the city) wore in their waists scarlet silk with flower-work thereon, adorned their tresses (already dressed with flower-buds) with wild olive, adorning them farther with the fragrant and fresh-blown *kuññi* and red *tāñi* flowers which grew on the slopes of the Śirumalai hills. (They then) painted their breasts with red sandal-paste, and further beautified them with garlands of coral, and garlands of the curved petals of red *śengoḍu* flowers.

During the cold season modest damsels and their 97-101  
lovers, who had painted their chests with fragrant pastes, seated themselves in front of the censer charged with the wood of incense trees, and closed the lattice windows<sup>2</sup> (of their apartments) in mansions seeming to reach the sky, built by expert architects.<sup>3</sup>

During the season of early dew, ladies sat with their 102-105  
lovers on the moonlit terraces of their big houses, to receive the warmth of the rising sun, who appeared with his expanding rays on the southern horizon dispelling the white clouds.

(The lovers continued to talk, asking) where is the 106-112  
king (the season) of late dew in the month Pangunī, who would witness the festival of the Bow sacred to hard-hearted Cupid (Neduvē!)<sup>4</sup> in the Pāṇḍyan city and enter

<sup>1</sup> This legend is well known in Sanskrit literature. Tradition has it that mountains once had wings and consequently flew from one place to another. Then Indra had their wings clipped. Some of them in fear hid themselves in the deep waters of the ocean. See the *Rāmāyaṇa*, 'Sundara', ch. I.

<sup>2</sup> These were windows peculiar to those days. See *Studies in Tamil Literature and History*, pp. 263-4. It is of absorbing interest to note similar insulations in the Indus Valley during the chelcolithic period. In the *Annual Report, 1928-9* of the Archaeological Survey of India, the remark is made that no windows have been discovered in the Mohenjo-daro buildings excavated. 'In all probability there were only simple ventilation holes just beneath the ceilings of the rooms.'—*Report*, p. 69.

<sup>3</sup> Arumputavuniyāśiriyār refers to a treatise on architecture entitled *Aṇṇamāṇam*.

<sup>4</sup> *Pitāñḍa* is the festival in honour of the God of Love. Neduvē!, literally, means 'The Great Vē!' or one who kindles eternal desire. The festival is generally held in the month of Pangunī in the season of late dew. In the Tamil land the festival is still celebrated in that month. See *Kuṇṇināḍai*, st. 31.

with the east wind and with a fleet of high, broad ships, carrying different kinds of incense, silks, sandals, scents, and camphor brought as tribute, from Tonḍi?<sup>1</sup>

113-117 Moreover, where else can we see the king of spring, who unites joyful lovers in the Pāṇḍyan city, bringing with him the south wind from the Poḍiyil hills of Teyṇavai, giving *māḍavi* creepers luxuriant growth and filling groves and jungles with fragrant flowers?

• 118-119 In this way creeper-like ladies rested with their husbands recalling the different seasons.

120-145 (Continuing, they said) on the last day when the king of spring reigning over Madura considered removing to other places, the continuously hot sun and the westerly breeze, entered (the city) and scorched the entire jungle and hilly tracts, making herds of elephants and their young ones tremble; wealthy maidens (wearing golden bangles) completely loyal to the king, embraced him anew and received from him as presents covered carts, palanquins, sleeping-couches with jewelled legs, physical happiness in the pleasure-gardens,<sup>2</sup> *kauri* fans of yaks' tails, golden betel-boxes, and sharp swords. These maidens drank sweet wine from pure golden goblets held by their maid-servants and became inebriated. When trying to drive away with their fragrant flower-garlands striped bees<sup>3</sup> (that had settled on them), they hit places where the bees were

<sup>1</sup> This Tonḍi must have been a great port, belonging to the Cōla, or more probably the Pāṇḍyan kingdom. This must not be confused with Tonḍi, another port in the dominion of the Cēras. See *Puṇam.*, at 17 and 48. The tributes offered by the chief of Tonḍi in ships was *aḥā*, silks, garlands, scents, and camphor. Most of these came from the Archipelago islands in the east. For detailed comments on these articles see the gloss of *Aḍiyārikunalar*. The *Silappadikaram* says that ships entered with *koṇḍal* or the east wind. If it is a reference to Cēra Tonḍi, *koṇḍal* would not have been mentioned. Perhaps this Tonḍi can be identified with a place of the same name in the present Ramanath district.

<sup>2</sup> *Tam.*, *nyyāyana*; Sans., *udyaṇa*. This refers to the king's concubines to whom he occasionally made presents, such as those mentioned.

<sup>3</sup> The women drank so much that their eyes became reddened and deceived the bees into thinking that they were not eyes but honey-laden flowers.

not. In smiling they showed their pearl-like teeth through their red lips and sang words of praise which they had not sung during their separation (*pulavi*); but when they began the eight modes of singing,<sup>1</sup> their tongues failed and provoked only laughter in their hearers. The extremities of their long carplike eyes, red like the opened buds of a bright *śengalunir* flower, bespoke their anger, while perspiration gathered on their tiny foreheads, bearing the *tilaka*, and their murderous bow-like eye-brows curved downwards, all of which was longingly observed by men of noble families. In this way these women afforded amusement to the ruler of the earth.

(After passing this street) Kōvalaṅ went through the highway with its double row of<sup>2</sup> beautiful mansions which crowned kings frequented secretly. These were the residences of courtesans who had never been punished with the carrying of burnt tiles,<sup>3</sup> and of dancers who knew the technique of the two musical conventions, *vēṭṭiyal* and *poḍuvīyal*,<sup>4</sup> and had perfect knowledge of the four<sup>5</sup> characteristics (of dancing),<sup>6</sup> songs, time-beats, the music of bagpipes accompanied by musical instruments made of leather used in the dancing theatre. They also knew of the much renowned *talaikkōl* and of the sweet and seven-

<sup>1</sup> *Kaṭṭurai* constitutes eight kinds of song if the reading is கட்டரை. But the reading கட்டுரை may be conveniently substituted. It would then mean that they tried to speak but their words stuck in their throats.

<sup>2</sup> The double rows are probably *śrudayam* (residences of the middle classes) and *perudayam* (residences of the wealthy classes).

<sup>3</sup> This may mean that they were living in lofty houses built of burnt bricks and tiles. Another meaning (adopted here) is that the courtesans were free from the punishment of bearing tiles. The custom was to inflict this punishment on anybody who swerved from the prescribed conventions. The damsel had to walk round the city in procession bearing seven tiles on her head. To this disgrace the courtesans of Mudura were not subjected.

<sup>4</sup> Both these are known as *Vaṇikkāṭṭu*. See *Maṇi*, canto II, l. 18. While *vēṭṭiyal* was intended for royalty, *poḍuvīyal* was a popular performance (see *Aṇṇapadavural*).

<sup>5</sup> The *paṇ* was fourfold, *pālai*, *kupāṇi*, *marudam* and *śevvāṇi*.

<sup>6</sup> *Vari* is of seven kinds. It may also refer to the seven strings beginning with *kural*.

fold strains, and were accompanied by the *tōriyamaḍandai*<sup>1</sup> who sang the *vāraṁ*, by the girl who sang the opening song and by the girl who sang the middle song and who acted in four different entertaining ways, and (when singing) reached the eighth (note) for which she was rewarded every day with gifts ranging from one to 1008 *kaḷañju*s of gold.

Caught in the eye-nets of these goddess-like damsels (*aṇaku*),<sup>2</sup> even religious men, take leave of their disciplined senses, while young people dallying carnally with girls like bees sucking honey from flower after flower, and new initiates to the revelries of Cupid, will not leave those mansions, without listening to the girls' songs, and to the parrot-like talk of the women skilled in the sixty-four arts.<sup>3</sup>

168-179

Kōvalaṇ then saw in the bazaar,<sup>4</sup> covered carts and other vehicles,<sup>5</sup> ornamented chariots, coats of mail, attractive goads, gloves used in warfare, efficacious medicines, curved bludgeons, white furry fans, pig-faced shields, leather shields, shields with a picture of the forest on them, machines fitted with spears,<sup>6</sup> workers in copper, bronze-workers, newly-made ropes, garland-makers, saws made of steel, instruments for ivory cutting, burning incense (*pukai*),<sup>7</sup> pastes, and flower-work, which were so rich and innumerable that they even evoked the envy of monarchs.

<sup>1</sup> The *tōriyamaḍandai* was an aged dancing girl who sang the *vāraṁ* to the accompaniment of a dance by a young girl. She was assisted by two more girls the *talaiṇṇāṇṇukūṭai* intoning the song, and the *iṇṇāṇṇukūṭai* helping in the middle by singing.

<sup>2</sup> *Aṇaku* corresponds here to the *Mohini* of Sanskrit literature.

<sup>3</sup> The sixty-four arts are elaborately given in the *Kāmarāṭra* of Vātsyāyana.

<sup>4</sup> What we call *kaḍaṅgu* streets in modern Indian cities. These are shops of wholesale dealers. Four such are mentioned.

<sup>5</sup> It may be noted that these vehicles were all drawn by bullocks.

<sup>6</sup> A number of instruments of war are mentioned here as being sold in open bazaars. The instruments for ivory cutting, flower-work, the decorative arts, etc., show the high state of culture reached in the early centuries of the Christian era.

<sup>7</sup> *Pukai* stands for all the varieties of burning incense used at that ancient time.

Kōvalan next passed through the wealthy street un- 180-200  
penetrated by enemies, full of groups of dealers in superior  
diamonds<sup>1</sup> which were free from such defects as crows'  
feet, spots, holes and lines, which had no natural defi-  
ciencies observable by experts of trained acuteness, and  
which reflected the colours of the four castes.<sup>2</sup> Emeralds  
of green brilliance free from black spots and defects of  
line and curve; the *manikkam* variety known as *padumam*,  
*nikum*, *bindu*, and *spatikan*, all of which were free from  
recognized defects; the *puṣparāgu* set with gold resembling  
a cat's eye; the beautiful sardonyx (*gomēdaga*) with the  
faultless brilliance of the sun; the blue gem with crystal-  
lized darkness, the double-coloured *vaidūrya*;<sup>3</sup> the good  
gems of five different kinds born from a common source<sup>4</sup>  
and glimmering like the setting sun, as well as heaps of  
white pearls (*candrāguru*), pink-lustred pearls (*angāraka*)<sup>5</sup>  
and pearls of the finest quality (*āṇimuttu*),<sup>6</sup> all of which  
sparkled without any blemish caused by wind or sand,  
stone or water. There were also well-formed corals com-  
pletely free from flaws in their inner cavities, without  
stones in their interspaces, and untwisted.<sup>7</sup>

The excellent streets of the goldsmiths were next seen 201-204  
with flags<sup>8</sup> enabling the gold-dealers to avoid confusion as

<sup>1</sup> Experts in the art of cutting gems. The nine kinds of precious stones are mentioned. Aḍiyārkkunallār furnishes interesting details as regards their superiority and fineness as well as of the defects of each one of them. The commentator's study is scientific and deserves close scrutiny.

<sup>2</sup> The colours of four castes, white, red, green and black are distinguished in the diamonds.

<sup>3</sup> The interpretation of *Arampadavurai* is followed in ll. 189-90. What this *Āṇiyār* interprets as *gomēdaga*, Aḍiyārkkunallār interprets as *Vaidūrya*, and vice versa.

<sup>4</sup> The common source of some of the gems was crystal quartz.

<sup>5</sup> It is interesting to note that some of the pearls are named after the planets, *sōra*, *guru*, and *angāraka*.

<sup>6</sup> Aḍiyārkkunallār interprets ll. 195-6 as follows: 'Pearls of the round sort, their natural colour white (*veḷḷi*) and pink (*angāraka*).'

<sup>7</sup> The defects and merits of corals are furnished here. One defect is that during the course of its growth, stems entered into the interspaces. Such corals were considered inferior.

<sup>8</sup> Four kinds of gold were offered for sale and in front of each shop hung a flag—the signpost indicative of the kind of gold available within.

to the kind of gold available in each shop variously called *jālarūpa*, *kūlacciṇai* (parrot's wings), *āḍakam* and *jambūnadam*.

205-218 He then went through the street of cloth merchants, where several kinds of bundles were piled up, each of a hundred cloths woven of cotton thread, hair, or silk thread;<sup>1</sup> the street of corn-dealers where merchants were seen going about here and there with balances, measuring-vessels known as *paṇai*, and grain-measures (*ambayāṇi*),<sup>2</sup> filled with sacks<sup>3</sup> of grain and black pepper irrespective of the seasons; the four different streets occupied by the men of the four castes;<sup>4</sup> the intersection of three streets;<sup>5</sup> the termini of four streets;<sup>6</sup> the streets of petty shops; *maṇṇams*; lanes and broad streets; and finally went beyond the ramparts (of the city) through the shade of an arbour<sup>7</sup> of clustering green leaves, impervious to the fierce rays of the sun blazing in the sky. Seeing thus the great city of the protecting (Pāṇḍyan) king, Kōvalaṇ was highly pleased.

<sup>1</sup> Clothes were made from cotton, rat's hair, silk thread, see *Itvakacin-tāṇai*, st. 2686.

<sup>2</sup> For *ambayāṇai*, see *Paḍiṇṇu*, p. 66, and. ed. It was a grain-measure equal to the modern *marakkul*. *Paṇai* was another measuring-vessel in use.

<sup>3</sup> The word grain, according to the commentator, stands for sixteen kinds of grains grouped in bags in the streets. One of them was pepper.

<sup>4</sup> There were caste streets as distinguished from other streets of the city, where lived artisans and other classes pursuing different arts and crafts.

<sup>5</sup> The term used generally is *candi*, sometimes, *maṇḍandi*.

<sup>6</sup> The *śatukkam* was also known as *nēṇḍandi*.

<sup>7</sup> According to the commentator, the shade of the numerous flags and festoons offered shelter to the passer-by. But this does not seem quite appropriate, since Kōvalaṇ went outside the rampart from the interior of the city.

## CANTO XV

### AṬṬAIKKALAKKĀDAI

OR

THE HAVEN

HAVING seen the ancient and great city of Madura distinguished for the highly righteous sceptre, the coolness of the (royal) umbrella, and the prowess of the spear of the Kauriyar<sup>1</sup> who dutifully turned the wheel of law under the merciful guidance of a bountiful providence,<sup>2</sup> and never deserted by its law-abiding citizens,<sup>3</sup> Kōvalan went outside the gates of the fortress, into the grove wherein dwelt monks engaged in imparting *dharma*. 1-8

And while he was narrating to the sage Kavundi the undiminishing prosperity of Madura and the prowess of the Pāṇḍyan king, Mūlikan of Taluccengūgam,<sup>4</sup> the first amongst Brahmanas, well versed in the four Vēdas, 9-20

<sup>1</sup> Among the titles given to the Pāṇḍya, one is Kauriyar. The two terms Pāṇḍyan and Kauriyar which occur in Sangam literature strongly suggest that they are derived from Pāṇḍu and Kuru. We know of the Pāṇḍavas and Kauravas as foster-brothers fighting the great war recounted in the *Mahābhārata*, at ancient Kurukṣetra. Both belonged to one and the same stock. Apparently a branch of this stock was established in the extreme south of India and became prominent among South Indian dynasties. But there is evidence suggesting an indigenous origin to this dynasty as the present writer has ventured to conjecture in a footnote in his *Studies in Tamil Literature and History*, p. 175. The subject requires further examination and scrutiny.

<sup>2</sup> It means there was no hunger, disease, theft or trouble from neighbours (see canto v, st. 72).

<sup>3</sup> The idea is that the king was such a just monarch that the people of the city never thought of leaving it for a foreign land. It may be noted in passing that it was a custom in ancient India for the people to forego their kings if they conducted themselves unrighteously, by deserting the capital for that of other and more just kings. See the *Kaṇvaśāstra*, Bk. XIII, § 1. This seems to have been an effective weapon on the part of the subjects to make the king conduct himself justly and truly towards them.

<sup>4</sup> Taluccengūgam is Taluccengūdu, a village of the ancient Cōla kingdom, perhaps identical with the village now bearing that name about six miles south-west of Kāvēripattinam. It is a sacred place mentioned in the *Tēvāram*.



appeared at their residence in the grove surrounded by a shallow moat. He had come there to obtain relief from the fatigue of his journey while returning to his own family, after circumambulating the hill<sup>1</sup> sacred to the great sage, and bathing in the bathing ghat of the Kumari.

To him Kōvalan prostrated himself, while the Brahmana skilled in speech,<sup>2</sup> on being addressed, replied as follows :

- 21-39 'When Māḍavi, tender as the young mango-leaf, after winning the king's gift<sup>3</sup> for dancing, gave birth to a tender babe and passed through the period of pollution,<sup>4</sup> you responded to the sweet words appropriate to the occasion of the older dancers who desired that the daughter should be given a fitting name, by saying. "An ancestor of mine<sup>5</sup> was once shipwrecked in the dead of night in the great sea of mighty waves ; but because he had performed several good deeds, he kept himself afloat by swimming for some days." Then appeared before him the deity of the sea'

<sup>1</sup> Podiyil, sacred to the sage Agastya. For the Agastya tradition in the South and Greater India, the reader's attention is drawn to Dikshitar's *Some Aspects of the Vāyu Purāṇa* (Madras University, 1933), in the section entitled 'Agastya and Greater India'. See also K. A. Nilakantha Sastri's 'Agastya', in *Tijdschrift Van Indië*, Vol LXXVI, No. 4.

<sup>2</sup> This special attribute given by the poet to Māḍaval shows that the latter was famous for his oratorical powers.

<sup>3</sup> The Cōla king under reference who had given Māḍavi a special gift for dancing is identified by the commentator Aḍiyārīkanallār as Karikāla. But the latest researches point to a somewhat different conclusion. (See P. T. S. Iyengar's *History of the Tamils*, pp. 372 ff ; K. A. Nilakantha Sastri's *Studies in Cōla History and Administration*, pp. 19 ff ; M. Ragunāya Aiyangar's *Cheran Senguttavāra*, 3rd ed., pp. 101 ff.; and K. N. Sivaraja Pillai's *The Chronology of the Early Tamils*, pp. 88 ff.)

<sup>4</sup> Evidently the observance of rules regarding pollution during the period of confinement was an ancient Tamil practice.

<sup>5</sup> Cf. *Maṭṭi*, canto vii, ll. 33-8 ; canto xxix, l. 19. See Dikshitar's paper 'Buddhism in Tamil Literature - a Buddhist Studies' (Cincinnati), edited by B. C. Law, p. 679, for a fuller version of the story.

<sup>6</sup> 'Some days' may be taken to be 'seven days' in the light of the text in the *Māyamaṅgalai*, canto xxix, l. 16.

<sup>7</sup> This story has a parallel in the Buddhist Jātaka stories. See E. B. Cowell, *Jātakas*, Vol. IV, pp. 9-13 ; Vol. VI, Nos. 442 and 539, p. 22.

saying, 'I live here under orders from Indra. I have come before you. Be not afraid; my name is Maṇimēkalai.<sup>1</sup> The fruits of your great charity are not lost. Surmount the great ocean of your suffering'; and thus she saved him from his distress by bringing him back to the shore. As she is my family deity, let her name be given to this baby.' Then a thousand courtesans with jewelled girdles blessed the child with the name Maṇimekalai.<sup>2</sup>

'On that day when you sat with that happy lady 40-53  
Māḍavi, and showered gifts of gold with your beautiful hands, a Brahmana, with bent body, having attained the very limits of knowledge and good conduct,<sup>3</sup> came feebly along with the aid of a stick in order to receive gifts. Seeing him in the clutches of a fast and furious elephant which had thrown its mahout and was rushing in all directions to the loud noise of the drum,<sup>4</sup> O merciful hero, you stepped forth instantly with a cry, and after rescuing that man of high birth, you released yourself from its curved hollow trunk and remaining between the white tusks, stood on its nape like a Vidyādhara on a dark hill, and curbed the still furious beast.

'On another occasion, a Brahmana left for the north 54-75  
abandoning his wife who had caused the death of a young mungoose.<sup>5</sup> When she followed him, the Brahmana said : 'It is not proper for me to eat food served by your hands.

<sup>1</sup> Maṇimēkalai, the guardian deity of the sea, was the family deity of Kōvalan.

<sup>2</sup> The ceremony of naming a child, still current in India as *nāmakaraṇam*, was one of the many *samskāras* specially incumbent on the twice-born classes. We know from literature that Kōvalan was a Vaiśya and hence belonged to the class of the twice-born.

<sup>3</sup> The *ṣiṣṭa* according to Sanskrit didactic literature.

<sup>4</sup> It seems to have been a peculiar ancient custom in Tamil India that when an elephant became mad and went rampaging through the streets, a drum was sounded so as to be heard throughout the city warning citizens of the mad elephant's movements. Thus kept people within doors lest they should fall victims to the beast.

<sup>5</sup> For this folk-tale see the *Paṇḍitarāṇi*. See also Dikshitar's paper on 'Folklore and the Migration of Legends' in the *Annals of the Bhandarkar Research Institute*, 1934, pp. 212-19.

You give this note containing a Sanskrit verse<sup>1</sup> to people leading a virtuous life." With this the Brahmana lady went through the bazaars where the tall mansions of the wealthy merchants were, and showed the note from house to house proclaiming, "O, will no one relieve me of my sins and enjoy the fruits of so doing?" At once you called to her and asked "What is your trouble and what is this (note)?" The lady narrated to you the great distresses she was in, and said, "Take this leaf on which has been written the verse, and by giving me money absolve me from my great sin." You replied to her, "Do not fret, do not be afraid. I shall relieve you of your difficulty"; and in order that her sinful deed might be atoned for, you made gifts in accordance with the instituted rules,<sup>2</sup> and relieved that lady of her worry. O wealthy man of imperishable riches! Then you made her husband, who had left for the forest, (come back and) live with her in the right path (of household life) by giving them copious wealth out of your limitless riches.

76-80 'On still another occasion, a chaste lady was falsely accused. A man who went to her husband and gave false evidence was seized by the cruel noose of a

<sup>1</sup> The *śloka* quoted by Adiyārkkonallār is from the *Pañcatantra*, Bk. V, Tale 1, and is as follows:

*Apariṣṭya na kartavyam kartavyam aparikṣitam |*  
*Paścāt bhavati sañjāpā brāhmaṇaḥ nakulam yathā ||*

The context shows that the story occurred in Puhār during the lifetime of Kōvalag. But as it finds mention in an earlier text like *Tantrākhyāyā*, an earlier recension of the *Pañcatantra*, this raises a great chronological difficulty. One way out of this tangle is to consider it a later interpolation. Whether or not the story be true, it bears testimony to the fact that Kōvalag possessed a sound knowledge of Sanskrit. Apparently the note was a copper leaf on which had been written the verse by the Brahmana.

\* Belief in expiatory rites shows that the influence of the *Dharmasūtras* and *Dharmasāstras* had gained ground in the Tamil land. This indicates the charitable nature of Kōvalag, and also that Kōvalag's wealth was limitless. In this connexion the term *ugapara* is interesting. According to the *Kuṇjavayhā* 756, it is the unclaimed property that went to fill the coffers of the king. But Kōvalag could not have unclaimed property. Hence it is correct to accept Folkhäppiyangār's interpretation of 'much' or 'copious'.

Būtam, who devoured such offenders.<sup>1</sup> Seeing the deep sorrow of the mother of that erring man, you at once entered the knots of that noose and said to the gracious and good Būtam, "Take away my life and yield him his". Without agreeing, it said, "There is no prescription to accept a good life in the place of a bad life, lest I should lose thereby the enjoyment of the next world. Please give up the idea." When the Būtam had devoured him in your presence, O best among householders, you accompanied that lady, grief-stricken at heart, and like a close relative, prevented for several years the exhaustion of hunger which would have overtaken his family<sup>2</sup> and all its cognate branches.

'I know all the good things you have done in this birth,<sup>3</sup> but owing to your deeds in the past birth, O Gōpāla<sup>4</sup> of ripe knowledge, you have fallen into indescribable suffering along with your gem-like young wife who is like Lakṣmī herself.'

To this Kōvalan replied, 'Half awake in the middle of the dark night I dreamt thus :<sup>5</sup> "Through a low person in this city, well defended by the righteous monarch, this

<sup>1</sup> This points to the provision practice of punishing false witnesses with death. Cf. *Kuzhantogai*, st. 184. It is interesting to note that the Kauṭilya *Arthaśāstra* rules to that effect. But the method of meting out this punishment is rather strange. There was the Bōlan whose function it was to punish with death all who committed heinous offences. It would not accept a good life for a bad one. In fact the Būtam had no power to do so. See also canto v, ll. 128 and 134.

<sup>2</sup> *Dayādina* of Sanskrit literature. This also demonstrates the existence of the joint-family system in the Tamil land, and how there was a vast family of dependents on a single earning member, and how after his death, wealthy neighbours volunteered to give succour.

<sup>3</sup> Cf. *Kuṇḍavēḍā*, 169, and the commentary of Parimēlajagur.

<sup>4</sup> Gōpāla seems to be the Sanskrit variant to the Tamil name Kōvalan.

<sup>5</sup> Dr Swaminatha Aiyar refers to the treatise entitled *Kayānāl*, discovered and published for the first time in *Sentamāl*, Vol. I, Pt. III, and subsequently published as a booklet by Vidvan R. Raghava Aiyangar. A parallel may be drawn from the *Rāmāyaṇa*, 'Ayōdhyā', ch. 59, where Bharata dreams a fearful dream during the night of Dasaratha's death, the latter riding in a southerly direction, in a chariot yoked with asses. Cf. *Kayānāl*, st. 2, 4, 10 and 15; *Puṇam*, st. 41; *Kuṇḍavēḍā*, 247.

girl with the five plaits of fragrant hair suffered great agony, stripped of my robes by some stranger I mounted a horned buffalo. Later in the company of this handsome lady of the charmingly curled hair, I attained the great status<sup>1</sup> of those who have renounced attachment. I also saw Mālavī yielding her daughter Maṇimōkalai to a Buddhist saint of great glory,<sup>2</sup> thereby making the god of love fling his flower dart on the barren ground and sob helpless.”

‘I anticipate some imminent trouble.’

107-114 Then the Vedic Brahmana and the saint Kavundi together observed: ‘As this place outside the city’ is not fit to be lived in except by righteous monks, leave here for the interior of the vast city, to the residences of Vaiśyas<sup>4</sup> who will receive you because of your past reputation. Leave this place before sunset and enter the city of Madura with its tall mansions.’

115-124 Just then, Mādari, an old woman of the cowherd caste, who was returning after making the usual offering of milk to the flower-eyed yakkiṅ,<sup>5</sup> enshrined outside the city gates in the quarters of monks practising dharma, saw and prostrated herself before the saint Kavundi who then thought within herself: ‘The life of cowherds who

<sup>1</sup> He obtained salvation which was generally secured only by men of detachment from mundane things. This means that the bondage of birth and death ceased to exist for him.

<sup>2</sup> See *Maṇi*, canto II, ll. 73-4, etc.

<sup>3</sup> *Pugaccolai* are the quarters outside the gates of the city, being the residences of those who dedicate themselves to a life of holiness and detachment and consequently householders are unfit to live in them.

<sup>4</sup> Vaiśyas are said to be next in rank to the Kṣatriyas.

<sup>5</sup> *Yakṣi-dēvatā*. Dr Swaminatha Aiyar in a note informs us that in the Jaina books, every one of the twenty-four *Tīrthankaras* was served by a Yakṣi and Yakṣiṅ. This name is current as *Kicki* in places round about Ceylon. *Camorin*. *Adiyārkkunallār* interprets it as *āriyāṅgama*, and on the authority of the *Tiruvalluvar Purāṇam*, at 63, l. 17, *āriyāṅgama* is one who takes to asceticism during the life-time of her husband. Her shrine was situated outside the city proper (*pugaccolai*). But we know from history and legends as testified to by the *Rāmāyaṇa* and *Mahābhārata* that the Vaiśyas were one of the early ruling tribes in ancient South India and Ceylon, and died out some time before the commencement of the Christian era.

protect cows and offer what they yield is not harmful.<sup>1</sup> This aged lady is without fault and is, besides, virtuous and merciful. It is not therefore wrong to lodge Kaṇṇaki with Mādari.<sup>2</sup>

She then addressed Mādari thus: 'Listen! If mer- 125-148  
chants of this city hear the name of this lady's father-in-law,<sup>3</sup> they will welcome him (her husband) as a guest, as if they had received a rare fortune, and take him and this lady of the beaming-eyes to their well-guarded home<sup>4</sup> along with them. Till she goes to the houses of those very rich people, accept her, O cowherdess, as a refugee. Give this auspicious girl an excellent bath, decorate her long red eyes with black collyrium, adorn her soft tresses with choice flowers, deck her in pure clothes and as becomes worthy people, remain as her maid, protectress and mother. Accept her. Mother Earth had no compassion<sup>5</sup> on the tender tread of this creeper-like girl, who came with me. Oblivious of her own suffering this celebrated lady, although fainting from thirst in the scorching sun, felt more keenly the suffering of her husband. We (Kavundi) have not seen any shining deity other than this goddess who has taken the vow of chastity necessary to devoted housewives. Do you not know the truth of the good saying that in a land where chaste women live, rains will not fail,<sup>6</sup> prosperity will not decrease, and the great monarch's victory will not diminish?

'Listen again. Though what is given for safe- 149-160  
keeping by men of penance be small,<sup>7</sup> it is bound to

<sup>1</sup> This testifies to the simple and god-fearing life led by members of the community of cowherds.

<sup>2</sup> This shows that Māṇṭuvāg's name was well known to the merchants of Madurai. It would appear that he was a princely merchant.

<sup>3</sup> This points to the fact that the houses of wealthy merchants were under watch and ward, and this is not surprising considering the stories of expert thieves given in the classic *Itiḥaṣa*.

<sup>4</sup> In simple language it means that she was footsore. And yet in spite of this she felt for her husband's distress and not her own.

<sup>5</sup> Cf. *Kuṇḍavyūha*, 55.

<sup>6</sup> For a definition of penance, see *Jivakacintāmayī*, et. 1547.

yield many fruitful results. Before the Cāraṇar preaching *dharma* from the shining slab of stone, erected by Śāvakas,<sup>1</sup> beneath the unchanging shade of the flowery *aśōka*, in the town adjoining the Kāvērī<sup>2</sup> region, stood a Dēva of great power, with beauteous form, resplendent like Indra's bow, adorned with garlands of flowers and gems, wearing gold ornaments, fit to be worshipped by the many invisible gods, but with one of his hands resembling that of a monkey with black fingers.

161-162 'All the Śāvakas worshipped the Cāraṇar and wanted to know the reason for the appearance of this Dēva, when the god spoke as follows :

163-173 "Once there was a merchant called Eṭṭi-Sāyalan." In his house many would gather who observed fasting. One day the chief lady of the house reverentially received the foremost among the monks. At the same time a small monkey from the village silently entered the house and worshipped the feet of the great divine. Impelled by hunger, it ate the leavings of the food and water consumed by the ascetic, and gazed on him. The wise person of steadfast mind became glad at heart and addressed the lady of the house, saying, 'Regard this monkey as one of your own sons.'

174-191 "The lady agreed to the wise words of the saint. When the loving monkey died, the lady gave away the property set apart<sup>4</sup> for it, to the assembled Cāraṇar and prayed that it might be absolved from all its sins.<sup>5</sup> Hence it was born as the only son of Uttaragautta<sup>6</sup> at Vāraṇāsi

<sup>1</sup> The Śāvakas were Jain householders who heard with reverence occasional preachings of *dharma* from the Cāraṇar, a class of divines accepted by Hindu tradition.

<sup>2</sup> *Kāvīrīppūmpākkattuppaṭṭam* : cf. *Maṇi*, canto xxv l. 16

<sup>3</sup> A title given to merchant-princes by the king. Cf. *Maṇi*, canto iv, l. 58; *Perumkadal*, Bk. I, ch. 40, l. 116.

<sup>4</sup> In accordance with the advice given by the monk to regard it as one of her sons, the lady treated it as such set apart a portion of the family property to the monkey, and on its death, distributed that wealth in charity.

<sup>5</sup> The idea is that it may not be born hereafter as an animal.

<sup>6</sup> Uttaragautta was the ruling king of Benares.

in the middle country.<sup>1</sup> This son who was celebrated for his beauty, wealth and great wisdom, and noted for his great gifts died in his thirty-second year. Later he attained the form of a Dēvakumāra and has come here with the monkey's hand on one of his arms, as if to announce to all the Sāvakas, "Please note that all my wealth and enjoyments were the outcome of the gifts of her who protected me with grace. Though in my previous birth a monkey, this change of form is due to the gifts of Sāyalap's wife."

'The pious men of that city who heard these good and wise words of the Cāraṇar and regarded them as God's very words, men of penance in that region, the Sāvakas leading the life of virtuous householders, the Eṭṭi and his wife who gave away gifts (*dāna*)—all of them went to the last world of unending bliss. 192-199

'Now that you have heard this account, accompany this lady (Kaṇṇaki) with the flower-dressed hair, without wasting any more time.'

When Kavundī said this, Māṭari became glad at heart. 200-206  
She praised the saint and took leave of her at the time when the sun was setting. Beside wise Kaṇṇaki, with beautiful, tender breasts, with shoulders resembling the bent-bamboo, and with sprouting white teeth she passed along, hearing cows bellow aloud in search of their calves. They soon found themselves in the midst of cowherds bearing on their shoulders, lambs, axes and poles with *uṇṇi*,<sup>2</sup> and cowherdesses with shining bracelets.

<sup>1</sup> Benares in the Madhyandśa. The geographical limits of ancient Madhyandśa have hardly been settled satisfactorily. Madhyandśa is frequently mentioned in Vedic and epic literature as well as in Buddhist literature. Manu makes Prayāga the eastern boundary of the region and by this he seems to exclude the region of Kāśī from the Madhyandśa. But Kāśī is a part of it according to the authority of the *Kāvyamīmāṃsā*. This agrees also with the statement in the *Śiṣyapāṭhaśāstra*.

<sup>2</sup> A brief description of cowherds and their womenfolk returning home after nightfall.



207-216

The cowherdless Mādari entered her house with her refugee, after passing through the gateway—with the daily flag flying thereon<sup>1</sup>—of the fortress walls encircled by a forest of defence and a moat, surmounted by a mechanical bow with self-projecting (arrows),<sup>2</sup> a clutching machine<sup>3</sup> with its black claws, slings, shooting stones, boiling oils, cauldrons for smelting copper, furnaces for smelting iron, baskets of stones (for throwing), hooks,<sup>4</sup> chains,<sup>5</sup> traps shaped like *āṇḍalai* birds,<sup>6</sup> iron arms,<sup>7</sup> sharp poles,<sup>8</sup> bundles of arrows and of nails, fearful beams, needles to be thrust into the fingers (of enemies), the kingfisher machine which would pluck out the eyes (of the enemy), pig-shaped implements,<sup>9</sup> bamboo-like machines,<sup>10</sup> heavy weighted bolts,<sup>11</sup> wooden bars thrust across the entrance, clubs, missiles, lances, and many more such things.<sup>12</sup>

<sup>1</sup> The flag celebrating daily victory. The interpretation is appropriate in the light of the *Maduraikkāṇṭi*, l. 308.

<sup>2</sup> Lines 207-16 have been quoted by the celebrated commentator Parakkalagar in commenting on the *Kurajeykāl* 743. There is a detailed description of defences in the fortification.

<sup>3</sup> The machine would clutch, like a monkey, those who touched it.

<sup>4</sup> Hooks were to pull up people scaling fortress walls.

<sup>5</sup> Chains were used for strangling.

<sup>6</sup> Traps which would fly like the bird *āṇḍalai* and peck fiercely at the crown of the head. This bird is said to possess a manlike head. (See *Kaṭṭaṇṭi*, 'Kōḷi', l. 15.)

<sup>7</sup> Iron rods for throwing enemies into the moat if they attempted to cross it.

<sup>8</sup> These were poles with painted heads upon which the enemy was transfixed and pulled downwards so as to rend his body into two halves.

<sup>9</sup> These were of iron whose spikes would tear out the bowels of an enemy.

<sup>10</sup> These were fastened with iron nails to bent enemies with.

<sup>11</sup> The mechanism by which these bolts would drop suddenly on the heads of persons who attempted to open the doorways.

<sup>12</sup> This suggests that the abovementioned devices did not exhaust the defences of the fort.

## CANTO XVI

### KOLAIKKAḷAKKADAI

OR

#### THE PLACE OF EXECUTION

THE cowherdless (Mādari) who delightedly took the 1-7  
precious damsel (Kappaki) under her protection, left her  
to the other cowherdlesses with excellent bangles, in a  
secure cottage,<sup>1</sup> beautified with red mud, which had a cool  
courtyard in front, separated from the hedge-encircled  
residential quarters<sup>2</sup> of the cowherds who sold buttermilk.

After giving her a refreshing bath, Mādari addressed 8-17  
her in words of praise thus: 'O you, who have come  
here with beauty unadorned, as if to destroy the made-  
up beauty<sup>3</sup> of Madura ladies decorated with costly and  
glittering jewels of gold, take my daughter Aiyai, as your  
personal attendant. I shall keep watch over you, O girl  
with the fragrant locks of hair as keenly as I would over  
gold.<sup>4</sup> O lady, live here with me.' She continued: 'The  
lady of great penance (Kavundi) has cured<sup>5</sup> you of the  
fatigue of your journey and brought you to a faultless  
place; have you any more anxiety for your husband?'<sup>6</sup>

<sup>1</sup> Apparently it was the guest-house of the cowherd community. The courtyard in front perhaps resembled those invariably found in front of the houses recently excavated in the Indus valley.

<sup>2</sup> A description of the residential quarters of the cowherds, their architecture and outward appearance. The simple life of these people is portrayed. Cf. *Perumpāṇai*, l. 163; *Kallitōṭṭai*, st. 104; *Aham.*, st. 394.

<sup>3</sup> A contrast between the natural beauty of Kappaki and the made-up beauty of Madura women.

<sup>4</sup> The importance and value of gold are emphasized elsewhere also (see *Arūṇa*, st. 99).

<sup>5</sup> Spiritual cure is implied.

<sup>6</sup> The word for husband in the text is *mayai*, a rare use of the term in this sense. See *Mayi*, canto xxi, l. 29.

- 18-28 Turning to her maidens she said: 'Since this lord (Kōvalan) observes the vows of the Śāvakas,<sup>1</sup> get ready without delay the good vessels needed by Kaṇṇaki to cook the daily meal with the aid of her husband's sister.<sup>2</sup> At this the cowherdesses offered unused cooking-vessels as befitting wealthy people and some almost ripe, round jack-fruits that never flower,<sup>3</sup> white-striped cucumbers, green pomegranates, mangoes, sweet plantains, rice of the first quality, and milk from their own cows,<sup>4</sup> saying: 'Lady of the round bracelets, please receive these.'
- 29-39 When Kaṇṇaki had cut the different green vegetables with a curved knife, her tender fingers became reddened, her face perspired, her superb eyes became bloodshot; and she turned aside from the smoking oven. Then with the aid of the fire of straw lit by Aiyai, Kaṇṇaki cooked to the best of her ability for her husband. When that lord had seated himself on a small mat dexterously made from the white leaves of the palmyra tree by a trained maid,<sup>5</sup> with her flower-like hands she sprinkled water from an earthen-pot over the feet of her lord.<sup>6</sup>
- 40-53 Then as if to remove the unconsciousness of Mother

<sup>1</sup> Aḍiyārkkunallār makes Kōvalan a Jain and interprets the passage in the light of the Jain custom of not eating after nightfall. It may be a reference to the daily meal.

<sup>2</sup> The reference is to Aiyai whom Kaṇṇaki treats as though she were Kōvalan's sister.

<sup>3</sup> *Kōḷḷipakkai* is still eaten in Madura.

<sup>4</sup> This list of the food of the Āyur community indicates their standard of living. The inference is that they were vegetarians.

<sup>5</sup> These are some of the Vāḷya practices and conventions before taking food. Cf. *Tolk.*, 'Marap', *sūtra* 85. The earth is cleansed by sprinkling it with water so that the surface may be even and will not injure the leaf on which the meal is served. The plantain-leaf, then, as today, serves this purpose. It may be noted that the *āsana* or seat was made not of wood but of grass.

<sup>6</sup> It was then a practice, as is still observed among certain communities, to wash the feet before going to meals. Here it is not clear whether Kaṇṇaki removed the water from Kōvalan's feet consequent on his washing, or whether she poured water on his feet and then sprinkled it on her face as an act of purification. Relics of these practices still linger in this country.

Earth, she sprinkled water on the ground and making it smooth with her palms, spread a tender plantain leaf and said: 'Here is food, O Lord! Please eat.' When everything prescribed for those born in the Vaiśya caste had been performed as well as possible,<sup>1</sup> Aiyaṁ and her mother looked at them with pleased eyes and said: 'Is this lord who eats good food Kṛṣṇa<sup>2</sup> with the colour of the newly-opened *kāya* flower, nursed by Aśōdai<sup>3</sup> in the village of cowherds? Is this lady with many shoullder-bracelets the brightest lamp (Pinnai) of our community, who gave succour to the Lord of the blue gem, on the banks of the river Yamunā?<sup>4</sup> Our eyes are not (keen) enough to see this splendid sight.'

To great Kōvalan who was sitting fully satisfied after his meal, were offered tender betel leaves and nuts<sup>5</sup> by (Kappaki) of the black tresses. He said to her: 'Come' and clasping her, continued: 'Doubting whether these tender feet of thine would have strength enough to walk over the tracts covered with gravel and stone, and taking pity on us for having crossed these painful deserts, how miserable will our aged parents<sup>6</sup> feel? Is this (our

54-70

<sup>1</sup> 'As well as possible' is used by the poet advisedly. It implies that Kōvalan could not attend to all his daily religious duties as thoroughly and punctually in a foreign place as he could in his own home.

<sup>2</sup> Kōvalan and Kappaki are compared to Kṛṣṇa and Nappinnai, the cowherdess whom Kṛṣṇa took in wedlock. Here is a hard fact proving the antiquity of the Kṛṣṇa cult, well known in the early centuries of the Christian era.

<sup>3</sup> Yaśōdā (Tānū, Aśōdai) is the wife of Nanda and foster-mother of Kṛṣṇa, the family god of cowherds. (See *Bhāga. Pur.*, Bk. X, ch. 9, st. 14-20.)

<sup>4</sup> The Yamunā is the river where Kṛṣṇa sported with the cowherdresses. This is a reference to the aquatic (jalakrida) indulgence in by Kṛṣṇa in the course of his *nīsakrida* (*ibid.*, ch. 30-34). see also *Vṛṣṇa Purāṇa*, Bk. V, ch. 13.

<sup>5</sup> Note the reference to the use of betels and nuts after food. The reader may profitably compare this with ll 240-3 of canto xxviii of the *Māyinhalaṁ*, where Maṇmēkalai entertains Agvayamūgal to dinner. This proves that even Bhikṣus took betels, a custom forbidden by Hindu law, also that camphor took the place of *chapani*. Cf. *Jātaka*, Vol. I, pp. 132 and 152. See also *Talk.*, 'Itai', sūtra 36, commentary by Jampārāgar.

<sup>6</sup> The expression *pramudukuravar* in this line means 'our parents' and consequently the reference is to the parents of both Kappaki and Kōvalan.

present condition) illusion? Is it due to cruel fate?<sup>1</sup> My mind is so confused that I know nothing. O is there hope for one who has wasted his days in the company of useless men and debauchees, among groups of scandal-mongers indulging in boisterous laughter, ever hankering after sinful deeds, neglecting the good words spoken by wise men? I have not been dutiful to my aged parents. I have also disgraced thee who art young in years, but old in wisdom. I never thought that I was doing wrong. Even though I asked thee not to leave our great city for this place,<sup>2</sup> thou camest with me. What a thing thou didst!

71-83 Kappaki rejoined: 'Though I could not give charity to observers of *dharma*," or honour Brahmanas, receive saints and ascetics, or entertain guests as befits our great family, I hid from your revered mother and your highly reputed and honourable father, much esteemed by the king, my sorrow at not having you before me; but they knew it and were full of affection for me and spoke loving words. In spite of my pretended smile, my emaciated body made them know my inner anxiety at which they were highly grieved. Though you deviated from the right path, because I kept to the path of rectitude, I volunteered to come along with you.'

84-93 Kōvalan said: 'O thou who hast given up thy parents and relations, menial servants, nurse-maids<sup>4</sup> and female-attendants, and taken as thy great aids modesty, credulity,

<sup>1</sup> Cf. *Kuṇḍavyūḍa* 1311

<sup>2</sup> The reference is to Puṇār and Madura.

<sup>3</sup> The duties of a true householder are given. Cf. *Kuṇḍ*, ch. 8. Parimēlajagar quotes J. 71-3 in his commentary. It may be noted in passing that these duties correspond to the injunctions of Hindu law. Chaste women could not give charity in the absence of their husbands.

<sup>4</sup> *Aṁḍōr-pāṇku*. Five are distinguished: one who plays with a child, one who feeds it, one who lulls it to sleep, one who teaches it to speak, and its foster-mother. See *Jivakacintāmayi*, st. 363 and commentary.

good conduct, and chastity,<sup>1</sup> hast rid me of my troubles by accompanying me.

'O purest gold, creeper, girl with fragrant curls of hair!

'O embodiment of modesty, light of the vast world!

'O tender offshoot of chastity, storehouse of virtues!

'I shall go with one of the anklets that adorn thy beautiful feet and return after exchanging it for money.

\*Till then do not lose heart.'

Closely embracing his lady-love of the long black eyes, feeling much for her being lonely and without relations, and restraining the tears rising in his eyes because of his mental anxiety, he left the home of the cowherds and wearily walked along the street, without knowing —because his caste men were not aware of it— that the humped bull<sup>2</sup> coming in front of him indicated a bad omen, passed beyond the *tāternmayyam*; then passing through the streets of courtesans, he reached the bazaar. There he saw a goldsmith who with a coat on, was walking at some distance,<sup>3</sup> pincers in hand, followed by a hundred goldsmiths famous for their delicate workmanship and exquisite handiwork in jewellery;<sup>4</sup> and thinking within himself that this must be the state goldsmith<sup>5</sup> of the much-celebrated Pāṇḍyan, Kōvalan asked him, 'Can you please estimate the price of an ornament for an ankle, suitable for the queen of the protecting king?'

94-104

105-112

<sup>1</sup> These four attributes took the place of parents, maidservants, companions and associates. The *Pingalaṇḍai Nigaiṇai* speaks of *nārganam* as four masculine qualities and four feminine qualities.

<sup>2</sup> Superstition of the Aiyar in observing bad and good omens. What was a superstition for one community was not for another. Vaiśyaś did not consider a humped bull coming in front a bad omen, but cowherds did.

<sup>3</sup> Arampadavuraiṇṇiṇṇar remarks, that being a member of a low caste, he kept himself at a respectable distance from the members of higher castes. But the expression may be interpreted as referring to the particular gait of the goldsmith which distinguished him from others of his class.

<sup>4</sup> *Kaṇṇūṇṇaṇṇar* and *maṇṇṇaṇṇar* are interpreted by Aḍiyārkkunallār as skilled in 'melting gold' and 'making beautiful jewels'.

<sup>5</sup> The office of state goldsmith was an institution in ancient India. See *Kaṇṇ. Artha.*, Bk. II, § 13.

113-124 The goldsmith who resembled Yama's messenger replied (as if) reverentially, 'Though I am ignorant about that,<sup>1</sup> I can make crowns and other ornaments required by kings.' Thereupon Kōvalan opened the bundle which contained the invaluable anklet. The goldsmith, a habitual liar, minutely examined the workmanship of the artistic anklet, embossed with shining gold and containing inside the best rubies and diamonds carved with serried depressions, and said, 'This anklet can be demanded by none other than the great queen (Kōpperundēvi). I shall go now and inform the victorious king about this. Till I return, please stay here near my little hut.'

125-130 Then Kōvalan went to the *dēvakōṭṭam*<sup>2</sup> near that lowly man's house, and when he had entered a small chamber, the hard-hearted thief (goldsmith) said to himself, 'Before the fact of my having stolen the anklet is publicly known,<sup>3</sup> I will accuse this stranger from another land of the theft to the king', and walked on (to the palace).

131-138 There the great queen imagining that the king's heart had been won by the graceful appearance of the Madura dancing-girls who sang different songs, and displayed the wealth of their instrumental music in their dances, hid her jealousy in a love-quarrel, and feigning a headache left him. When his ministers and councillors<sup>4</sup> went away, the king repaired to the great queen's chamber attended by female servants with long glowing eyes.

139-147 The goldsmith who saw the king at the last entrance of the guarded gateway prostrated himself before him, and praising him in several ways, said: 'The thief who used

<sup>1</sup> Note the dishonesty of the goldsmith, and the price he pays for it in the end.

<sup>2</sup> *Dēvakōṭṭam* may refer to a small shrine erected in front of the goldsmith's shop.

<sup>3</sup> From this it would appear that the goldsmith had very recently robbed the queen of her anklet, and this fact was not yet known to the public.

<sup>4</sup> The term used in the text is *mantraśūrangai*.

neither crow-bar nor auger,<sup>1</sup> but relied on the strength of sleep-giving incantations to put to sleep the watchmen at the gate before stealing the palace anklet,<sup>2</sup> is now staying in my lowly little hut hiding himself from the watchmen of this bustling city.'

Because that was the moment of the ripening of past 148-153  
*karmā*, the wearer of the garland of *margosa*<sup>3</sup> flowers (the king) without any inquiry, sent for the city watchmen and ordered: 'Now, if you find the foot-ornament of my consort resembling the flower-garland in the possession of an expert thief, kill him,<sup>4</sup> and bring the anklet here.'

At this command of the king, the villanous goldsmith, 154-163  
glad at heart, said to himself, 'I have achieved what I wished,' and approaching Kōvalan, whose cruel fate had enmeshed him in its close net, said (pointing to the men), 'These have come here to see the anklet at the bidding of the king, possessor of the victorious army'. This false goldsmith convincingly explained to them all the things relating to the workmanship of the anklet. But the valiant (executioners) observed: 'The appearance and features of this man do not show him to be deserving of execution.'<sup>5</sup>

The wily goldsmith smiled scornfully at them, and set 164-173  
forth his reasons: 'Mantra, *daiva*, drugs, omen, trickery, place, time and instrument are the eight aids employed by low persons pursuing the ignoble profession of thieves. If you are deceived by this man's drugs, you will expose

<sup>1</sup> Crowbars and boring sticks were some of the instruments of robbers. Note also the belief in incantations.

<sup>2</sup> *Kōṭi* is a technical term for the palace.

<sup>3</sup> The Pāṇḍyan king wore a *margosa* garland.

<sup>4</sup> This is a case of punishment without judicial trial, contrary to the accepted practice. This was resorted to by the king in order to reconcile his queen.

<sup>5</sup> The first impression of the executioners was that Kōvalan was innocent.

<sup>6</sup> The eight aids employed by a thief. Dr Swaminatha Aiyar shows in a footnote that *kajamanai* (the science of theft) was the *śrīyaśāstra* attributed to Karpisuta, the teacher of Kuci.



yourselves to the great wrath of our renowned king. If thieves utter a *mantra* and meditate upon it, they can become invisible like the sons of gods.<sup>1</sup>

- 174-182 'If they perform the feat of making gods appear before them, they can show in their hands the stolen objects and yet walk safely away. By stupefying us with their drugs they can make us sit still in the same place. Unless a good omen presents itself they do not steal, however valuable a thing, even if it easily falls into their hands. If they resort to magic,<sup>2</sup> they can deprive even Indra of the garland on his breast.

- 183-189 'If they decide upon the place whence they will to steal a particular object, who could discover them at that place? If they decide upon the time and get possession of the object, even the gods could not deprive them of it. If they steal valuables by employing their tools, who, in this wide world, could find them out? To them, there is neither day nor night. If you would listen to the science of theft,<sup>3</sup> there is no end to it.

- 190-201 'Once, a certain thief stayed at the palace gate like an ambassador (all the day) and when it grew dark, disguised as a woman, he entered without any hesitation, in the shadow cast by the lamp, and in an instant removed the garland of diamonds sparkling like the sun's rays<sup>4</sup> from the Crown Prince.<sup>5</sup> The awakened (prince) found it

<sup>1</sup> The term in the text *Indrakumarar*, literally means sons of Indra. *Aṣṭyārkkanaṭṭār* interprets *Indrar* as *dēvar*. Therefore the expression may mean sons of gods. The commentator points to another interpretation: *Antarakumarar*.

<sup>2</sup> *Tantra karayan*, in the text refers to one of the eight aids mentioned in the work. According to the *Araṇṇapadayaṇai*, it is a reference to *Karavanṇa-śāstram* itself.

<sup>3</sup> The reference here is certainly to *Karavanṇanāl* (*Karavanṇam*) or *Karsaṇa* by Māhācēva. Can it be a reference to the *Kharapajja* of Kaṭṭiya? See T. Gananāṭh Sastri's edition of the *Arthasāstra*, Vol. II, p. 156, ll. 5-6, also J. J. Meyer, *Das Altindische Buch*, p. 253.

<sup>4</sup> The implication is that the brilliance of the diamonds was such that they served as the light with which the thief was able to remove them.

<sup>5</sup> The reigning Pāṇḍyan king was Neṭuṇjeṭṭayan. His younger brother's garland was stolen by a skilled thief.

missing from his shoulders and drew his sword from its sheath, which the thief clasped and warded off all the blows with it. Tired of this, the prince attempted a hand-to-hand fight, but the thief, expert in his science, escaped after making the prince attack a jewelled pillar. If anyone of you has seen him, show him to us. Is there any on this earth who is equal to this thief?

Among those who heard this murderous goldsmith, a young executioner with a lance in his hands spoke: 'Once on a dark night in the middle of the rainy season, when all the village was deep in sleep there appeared a thief,<sup>1</sup> with a chisel used for splitting the earth, clothed in blue robes, desirous of jewels, fierce like a tiger. I unsheathed my sword, but he plucked it from my hands and could not afterwards be seen anywhere. Rare indeed are the deeds of thieves. Failure to carry out the king's orders will cause trouble to us. O men of martial valour, say what is to be done.'

At this, an unlettered person, in a fit of drunkenness, hurled his well-polished sword from his hand (upon Kōvalap), cutting him across. The blood that gushed forth from the wound spread over Mother Earth, who felt extreme agony. Vanquished by his pre-destined fate, Kōvalap fell, causing the Pāṇḍyan sceptre to become crooked.

#### NĒRIŚAI VEṆBA

Because of the injustice done to Kaṇṇaki's husband, the never-crooked sceptre of the Pāṇḍyan, became crooked,—a result of pre-ordained fate. Good and bad actions yield their results unfailingly. Therefore always perform righteous deeds.

<sup>1</sup> See *Maduraikkāṇṇi*, II, 639-42. Another instance of a thief and thieving is furnished.

## CANTO XVII

### ACCIYARKURAVAI

OR

#### THE DANCE OF THE COWHERDESSES

1—10 'THE morning drum will soon be heard in the palace of the Pāṇḍyan, famous for his garlanded white umbrella. He is acknowledged ruler of the whole earth by all the kings of Jambūdvīpa, with its cool groves, and even by the Cōḷa and Cēra who have carved their Tiger<sup>1</sup> and Bow<sup>2</sup> marks side by side with the Fish<sup>3</sup> carved by the Pāṇḍyan himself on the Himalayan crests. It is our turn to supply ghee,' said the elderly lady (Mādarī)<sup>4</sup> calling to her daughter Aiyai, who came out with the churning stick and rope.

#### URAIPPATTUMADAI

Then she said :

'Alas! The milk in the pot has not curdled. The beautiful eyes of the big humped bulls are full of tears; some calamity is happening.

'The fragrant butter in the *urū*<sup>5</sup> does not melt. The lambs do not frisk about; some calamity is happening.

<sup>1</sup> The emblem of the Cōḷa monarch.

<sup>2</sup> The ensign of the Cēra.

<sup>3</sup> The emblem of the Pāṇḍya monarch. This shows that all the three Tamil kings led Himalayan expeditions.

<sup>4</sup> The cowherds evidently supplied the palace with ghee by turn. A similar custom is referred to in the *Viṣṇu Purāṇa*, Bk. V, ch. 15, st. 22. It appears that Kamsā, king of Māndarā, was supplied with milk and ghee by the cowherds of the Vraja or Gōkula. In sending Arjūna to fetch Kṛṣṇa and his brother Bāma, Kamsā asked Alakṛā to tell the cowherds to speed up the supply of milk and ghee to the palace.

<sup>5</sup> A pot suspended in a network of rope or iron.

'Herds of cows with their four-nippled udders are shuddering and bellowing in fear; the big bells (tied to their necks) fall down. O! Some calamity is happening.'<sup>1</sup>

#### THAT WHICH IS PROGNOSTICATIVE (KARUPPAM)

The milk in the pot not curdling, the beautiful eyes of the humped bulls being filled with tears, the butter in the *uṟi* not melting, the lambs lying without frisking, and the big bells falling down to the earth—all these signs portend some coming evil. Looking at her daughter she (Mādari) said: 'Do not feel perturbed. To alleviate the grief of our cattle, we shall dance the *kuruvai*,<sup>2</sup> in the presence of Kaṇṇaki, that jewel among the damsels of the earth. Among the many boyhood games<sup>3</sup> played by Māyavaṇ and his elder brother Balarāma in the *erumayyām* of the *Āyar-pāḍi*,<sup>4</sup> the *kuruvai* was one. It was played by Māyavaṇ with Piṅgai of the long lance-like eyes.

<sup>1</sup> The evil portents which point to an impending calamity according to the belief of the cowherds.

<sup>2</sup> After enumerating again the evil portents, the cowherdess told her daughter the remedy to avert the impending calamity. The remedy was *kuruvai* (*rāsakriḍā*) the origin of which is traced back to Lord Kṛṣṇa and his spouse Nappinnai. In commenting on the term *rāsa* occurring in *Vaiṣṇu Purāṇa*, (Bk. V, ch. 13, pp. 532-5), H. H. Wilson, the translator, notes the following. 'The *rāsa* dance is a dance in which men and women hold each other's hands and go round in a circle, singing airs varying in melody and tune.' According to Bharata the number of persons should not exceed sixty-four. There is a reference to the *rāsamaṇḍala* in the *Brahmavaivarta Purāṇa* where Rādhā is accompanied by thirty-six Gōpīs, each of the latter being attended by many inferior personages. In the *Brahmavaivarta* the *maṇḍala* is not a ring of dancers but a circle of definite space within which Kṛṣṇa, Rādhā, and the Gōpīs diverted themselves.

<sup>3</sup> There is a distinct reference to a number of dramatic performances by the boy Kṛṣṇa with Balarāma and Nappinnai. The *kuruvai* was one such performance. The term *nāṭakam* cannot be taken in its absolute sense as a dramatic composition.

<sup>4</sup> *Āyar-pāḍi* = the quarters of the cowherds, *Gōkulam* is perhaps its Sanskrit equivalent. *Erumayyām* or *Tāderumayyām* is the public place of the *Āyar*. It was an open courtyard with a raised platform.

REHEARSAL (KOLU)<sup>1</sup>

1. 'This sweet lady with the garland of flowers loves him who can jump upon the black bull undaunted by its rage,' she said, pointing to a certain damsel.

2. 'The shoulders of this girl with golden bracelets become the possession of him, who can suppress the bull with red spots' on its forehead.

3. 'This girl with her beautiful hair decked with jasmine flowers is the recognized bride for him who can mount that strong young bull.

4. 'The shoulders of this creeper-like damsel will be owned by him who can crush the bull with the small white spots.

5. 'The soft breasts of this creeper-like girl are the possession of him who can overcome the bull with the golden spots.

6. 'This damsel with her beautiful hair decked with *koyrai* flowers, becomes the wife of him who can mount that victorious young bull.

7. 'This girl resembling burgeoning flowers will be of right his, who can control the milk-white bull.'

\* It was a custom in the cowherd community for young girls, until they were married, to select their own bulls from the common stall, and to tend them. The bulls would then be let loose, and whichever young cowherd could successfully bring the beast under control in an open contest, was deemed the proper life-partner for the girl. Apparently it was one of the ancient wedding customs among the *Ayars*. This custom also can be traced to their family deity *Kṛṣṇa*, who, tradition affirms, curbed the fury of seven bulls coloured black, white, and brown, and married the girls who were tending them. The *Āyārs*, who flourished several centuries after the composition of the *Silappadikaram*, also attribute this incident to *Kṛṣṇa* (See Dikshitar's article on 'Kṛṣṇa in Tamil Literature' in *Indian Culture*, Vol. IV, No. 3, Calcutta, 1937.) One can see a remnant of this institution surviving today in the form of mimic shows on the *Mattu-Pongal* day following *Pongal* festival every year, in the middle of January. Selected bulls are let loose in the villages with new towels and other things tied to their necks or horns. Many people of all castes come from neighbouring villages and take part in the contest to bring the animal under control. But now it has lost all connexion with marriage.

<sup>1</sup> Cf. *Kolittogai*, 'Mullu', ch. 4, st. 65 in this connexion. The expression used is *nezziccolai*.

STRINGENDO (Eḍuttukkāṭṭu)<sup>1</sup>

(Then the elderly Mādari proceeded to allocate their places in the dance) saying to her daughter that these seven young damsels had selected seven bulls from the cattle stall and nourished them.

She made them stand in the traditional order (according to the arrangement of the seven strings in the *yāl*) and gave them names appropriate to their acting.<sup>2</sup> Beginning from the western end, the regular places (of these girls) were *kural*, *tuttam*, *kakkilai*, *uḷai*, *iḷi*, *viḷari* and *tāram*. These are the names which were given by the fragrant haired lady (Mādari).

She (who stood at the place) of the *kural* was named Māyavaṇ. She (who stood at the place) of *iḷi* was called (by the name of) the victorious Balarāma. She (who stood at the place) of *tuttam* represented the cowherdess Piṅgai. The others were named in the order described above.<sup>3</sup>

Piṅgai and *tāram* were then joined to Māyavaṇ; *uḷai* and *viḷari* joined the white Balarāma. *Kakkilai* stood to the left of Piṅgai. The good *viḷari* stood to the right of *tāram* (*muttai*, also *mundai*).

Among them,

She who garlanded Māyavaṇ with the luxurious *tulasi* garland, would perform the faultless *kuravai* dance. Is Piṅgai of bangled arms so beautiful that He who had won

<sup>1</sup> The seven girls selected for the *kuravai* dance were those who tended bulls in their cattle-stalls for the sake of getting suitable husbands. The song sung stated who was for whom. In this particular performance the seven maidens represented the seven strings of the *yāl* in their order and were named after each respective string.

<sup>2</sup> This is called *vaṭṭappala*. For a detailed description see Abraham Pandithar's *Karunāmṛtasāgaram*.

<sup>3</sup> *Kakkilai*, *uḷai*, *viḷari*, and *tāram*. High and low pitched strings are called *tāra* and *mandara*. See *Vīṇa Purāṇa*, Bk. V, ch. 13, st. 6.

great reputation by measuring the universe, would not look at Lakṣmī dwelling in his own breast? Ha! Ha!

So said Mādari (in great glee).

#### THE DANCE (KOTTUḻPAḍUTAL)

They then<sup>1</sup> stood evenly in the form of a circle, and clasping their fingers in the *karkāṭaka* pose,<sup>2</sup> began the dance in that posture. In the beginning the girl representing the *kurāl* looked at her neighbour the *tuttam* and said, 'We shall sing with the sweet *puṇ* called *mullai*, in honour of Him who broke the *kurundu*<sup>3</sup> tree in an extensive upland (of the Gōkula).'<sup>4</sup>

Thus saying, (the damsel representing) the *kurāl* began to sing in a low tone, (the damsel representing) the *ṭi* to sing in a level tone, and (the damsel representing) the *tuttam* to sing in a high tone. The low singer representing *viḷari* in her low pitch followed the tone of her ally representing the *tuttam*.

#### THE SONG (PAṬṬU)

1. O friend! If Māyavaṇ (Lord Kṛṣṇa), who used a cuf as a stick to knock down (*viḷa*) fruits,<sup>5</sup> comes here among our cattle, shall we not hear Him playing on his fine *koṇṇai* flute?<sup>6</sup>

2. O friend! If Māyavaṇ, who churned the ocean with a serpent as his rope, comes here among our cattle, shall we not hear Him playing on his fine *āmbal* flute?

<sup>1</sup> What follows is a description of the actual dance.

<sup>2</sup> The *karkāṭaka* pose was made by each dancer bonding her middle finger and ring finger in front and joining the other two with the respective two fingers of the maid next to her, and so on, the big finger being excepted. In that posture each pair of clasped hands resembled a crab (*karkāṭa*).

<sup>3</sup> The *kurundu* tree is a species of wild lime (*Alcalafia*). This was one of the heroic exploits attributed to Kṛṣṇa. It is said that a demon stood in the form of a tree to deceive and kill Kṛṣṇa. This was perceived by the god who killed the demon by uprooting the tree.

<sup>4</sup> *Bālakriṣṇa* of Kṛṣṇa, Cf. *Bhāg. Pur.*, Bk. X, ch. 18, st. 12-15.

<sup>5</sup> *Koṇṇai*, *āmbal* and *mullai* are referred to. Five kinds of flutes are said to have been in existence.

3. O friend! If Māyavap, who broke the *kurunda* tree<sup>1</sup> in our extensive uplands comes during the day among our cattle, shall we not hear him playing on his fine *mullai* flute?

We shall sing of the charming beauty of Pinnai as she danced with her husband on the banks of the Yamunā.<sup>2</sup>

1. 'How can we describe the form of Him who hid the clothes of the slender-waisted lady<sup>3</sup> whose figure was bent to the point of breaking? Or how can we describe the face of the handsome lady who was (visibly) touched by the regretful look of Him who hid her clothes?'<sup>4</sup>

2. 'How can we describe the perfection of her who stole the heart of her husband, who deceived all in the water-sports of the Yamunā? How can we describe the form of Him who stole away the charm and the bangles of her, who had captivated him?

3. 'How can we describe the face of the lady who hid it in her hands when she lost her clothes and bangles? Or how can we describe the beauty of him who was pained by the distress of her who hid her face in her hands?'

#### SONGS WITH THE SINGLE TALAM OR TIME-BEAT (ONRAṆ-PAKUTI)

With fragrant flower-buds in her locks of hair, Pinnai, has, to her left, the sea-coloured god who hid the sun with his discus;<sup>5</sup> and to her right, his elder brother whose body is white like the moon. Among her (Pinnai's)

<sup>1</sup> Cf. the *Bhāgavata*, Pur., Bk. X, ch. 30-34.

<sup>2</sup> Tamil, *Tolungai*.

<sup>3</sup> The poet takes out that Kṛṣṇa hid the clothes of Pinnai but felt sorry when he noticed a change of colour in her face. Noticing his feeling for her, Pinnai also was troubled.

<sup>4</sup> The plain meaning is that the great dissembler Kṛṣṇa deceived all the world; but Pinnai deceived him by stealing his heart. The term *nigai* may mean either beauty or chastity.

<sup>5</sup> The reference is to the legend of Kṛṣṇa having hid the sun with His discus.



choristers is the Vēdic bard Nārada<sup>1</sup> who keeps correct time to her strains by playing upon the first string.

Our Piṅgai, with the nape of her neck bent, stood on the right of Māyavaṅ bright as the neck of a peacock, and on the left of his elder brother whose body was white as a flower-stalk. He who plays upon the first string, beating time to her strains, is Nārada, the foremost chorister.

#### IN PRAISE OF THE DANCERS (AṬṬUNARPPUKAḶDAL)

O splendid was the *kuravai* dance praised by Aśūdhai and danced in the *tāṭerumayṅam* by Māyavaṅ,<sup>2</sup> his elder brother, and Piṅgai of the striped bracelet, which disarranged the flower wreaths on the curly heads of the young cowherdesses, who with measured tread were beating time<sup>3</sup> with their bangled hands.

'O friends !

Mādari said, 'All of us shall sing the song of *uḷvari* and praise the god, riding upon the Grauḍa bird. Let us praise him !'

#### THE SONG OF UḶVARI (UḶVARIVAḶTTU)

1. On the breast of the Pāṇḍyan king<sup>4</sup> can be seen a garland painted with Podiyil sandal-paste,<sup>5</sup> a string

<sup>1</sup> During the dance of Kṛṣṇa and Balarāma it is said that sage Nārada, the first *vīṇa* master of the world, was beating time. He was a Vēdic bard in the sense that a *Sikṣā* is attributed to him. Tāra is now extant the *Nārada-Sikṣā*, a treatise on Vēdic music (published in the Benares Chaulchambin Sanskrit Series). The idea is that the girl who represented Nārada, followed Piṅgai in her song and dance.

<sup>2</sup> Māyavaṅ can be translated literally as the Great Dissembler.

<sup>3</sup> The plain meaning runs thus: 'To the movement of the feet of the principal figures Kṛṣṇa, Balarāma and Piṅgai, the cowherdesses beat time during the dance. By so doing these maidens became wearied in the performance, but not the chief dancers.'

<sup>4</sup> Note that the poet, who was a Cōla prince, gives prominence to the Pāṇḍyan and Cōla and relegates his own king to a side place, demonstrating that he is impartial in his treatment of the subject. The place of honour given to the Pāṇḍyan may also be due to the fact that the poet is now dealing with the 'Madurakkāṇḍam'.

<sup>5</sup> This means that sandal-paste was painted on his breast to look like a garland.

garland of pearls, and a jewelled garland of the king of gods.

It is said that he who wears the garland of the king of gods<sup>1</sup> is He who tended the cattle in the Gökulam (adjoining) the flourishing Dvārakā,<sup>2</sup> and rent asunder the *kurunda* tree<sup>3</sup>.

2. King Vajavaṇ (the Cōla)<sup>4</sup> the ruler of fortified Puhār carved the Tiger on the golden crests of the Himalayas and ruled the earth.

It is said that king Vajavaṇ, the ruler of fortified Puhār, holds a golden discus<sup>5</sup> as a weapon of war.

3. The Cēra, king of kings, and the ruler of flourishing Vañji, crossed the ocean and destroyed the never-ageing *kaṇṇiba* tree.<sup>6</sup>

It is said of this Cēra, king of kings, and ruler of flourishing Vañji,<sup>7</sup> that he is Viṣṇu himself who swung His hill-like shoulders and churned the ocean.<sup>8</sup>

<sup>1</sup>For the legend see *Tiruvilaiyāḍai Parāyaṁ*, §44.

<sup>2</sup>Dvārakā was the capital of the ancient Yādava kingdom, over which Kṛṣṇa ruled. It may be noted that Mathurā was originally the capital, and it was under Kṛṣṇa's guidance that the transference of the capital was effected. See *Viṣṇu Purāṇa*, Bk. V, ch. 23.

<sup>3</sup>This and the following two stanzas represent the three kings as Viṣṇu and thus attribute divinity to the ruling chieftains. The divine power of kings was accepted as a matter of course in ancient India.

<sup>4</sup>The reference seems to be to the famous Karikāla. See Introduction, p. 22.

<sup>5</sup>Viṣṇu is said to wield a discus as a weapon of war. The usual weapons attributed to him are *śankha*, *cakra* and *gada*.

<sup>6</sup>From *Aham.*, st. 199, we see that Naggan was the head of the Kaṇḍamba clan and being powerful took possession of some Cēra territory and Nārmukicēraḷ had to discomfit him and take back the lost possessions. It also transpires that chiefs who held island kingdoms thought that they were unassailable. One such was the kingdom of the Kaṇḍambes. It would appear that Sengulavaṇ inflicted a crushing defeat on them and earned the title *kaṇḍa-pṛgahōṭṭiya* (see *Paṭṭi*, *paṭikam* 4 and 5).

<sup>7</sup>The Cēra capital, identified with Karuvūr. Contra K. G. Sesha Aiyar, in the *J. I. H.*, Vol. XII, pp. 184-214, 1933. See also his *Cera Kings of the Sangam Period* (1937), ch. 5.

<sup>8</sup>For this legend see *Bhāga. Pur.*, Bk. VIII, ch. 5, st. 11 ff.

## MUNNILAIPPARAVAL

OR

## DIRECT PRAISE

1. O sea-hued god! Once, in days gone by, you churned the bowels of the sea,<sup>1</sup> using the northern mountain<sup>2</sup> for your churning stick and Vāsuki<sup>3</sup> for your rope. O Lord with the lotus in your navel,<sup>4</sup> your hands which once did churn were fastened with the churning rope of Aśōdai.<sup>5</sup> Is that your māyā?<sup>6</sup> O, deceptive indeed is your work!

2. O wearer of the luxurious *tulasī* garland! When the host of the Dēvas praised you reverentially as the One Supreme Being,<sup>7</sup> you, who could never know hunger, ate up the whole universe. Your mouth which swallowed thus (the whole universe), ate by stealth the butter from the pot in the *uṇi*.<sup>8</sup> Is it your māyā? Deceptive indeed is your work!

3. O Tirumāl! When the assembled host of Dēvas worshipped and praised you, you overstepped the three worlds<sup>9</sup> with your two lotus feet, to drive away darkness.<sup>10</sup> O Narasimha! Destroyer of enemies!<sup>11</sup> Yet

<sup>1</sup> *Bhāga. Pur.*, Bk. X, ch. 9, st. 14-20.

<sup>2</sup> Mandara-giri. This finds mention in all *Purāṇas*.

<sup>3</sup> Vāsuki is the great serpent which was used as the rope in the mythical churning of the ocean.

<sup>4</sup> Sanskrit, Padmanābha.

<sup>5</sup> Yaśōdā fastened baby Kṛṣṇa with the rope as a punishment for stealing butter from other houses. (See *Viṣṇu Purāṇa*, Bk. V, ch. 6.)

<sup>6</sup> *Māyā* is a subtle word that means deception or illusion. It is a term of much philosophical significance.

<sup>7</sup> Aḍiyārakkunnāṭṭar conjectures that it may be a reference to the god accepted by the followers of all the six systems of philosophy.

<sup>8</sup> See for this legend the *Bhāga. Pur.*, Bk. VIII, ch. 29-31.

<sup>9</sup> The reference is to the Trivikrama *avātāra* of Viṣṇu. See *Bhāga. Pur.*, Bk. VIII, ch. 29-31. A huge figure representing the incarnation is found in the Ulakajandaperumāl-kōṭṭi, Conjeevarum.

<sup>10</sup> In other words 'spreading divine light everywhere'.

<sup>11</sup> Narasimha, as an incarnation of Viṣṇu, half-man and half-lion, to kill the demon Hiranyakāśipu.

those feet of yours which thus overstepped, went as the messengers of the five Pāṇḍavas.<sup>1</sup> Is this your *māyā*? Deceptive indeed is your work!

## PAṬARKKAIPPARAVAL

OR

## INDIRECT PRAISE

1. Vain are the ears which do not hear the glory of the doughty champion, who measured the three worlds with His two feet and yet found them too small; who penetrated with His younger brother<sup>2</sup> into the wild jungle to the reddening of His lotus-feet; who pulled down in battle the *Śā* fortress,<sup>3</sup> and deprived ancient Lankā of its protection.<sup>4</sup> Vain are the ears which do not hear<sup>5</sup> the glory of Tirumāl.

2. Vain are the eyes which do not see the dark-hued Lord, the great God, the *Māyavaṇ* (Dissembler), the God in the blossomed lotus of whose navel appeared all the great worlds, and who has red eyes, red feet, red hands, and red lips.<sup>6</sup> Vain are the eyes of those who while looking (upon the Lord) must wink.<sup>7</sup>

3. Vain is the tongue that will not praise Him who triumphed over the deceit of the foolish schemer Kamsā,<sup>8</sup>

<sup>1</sup> See *Mhb.*, <sup>2</sup> *Udyōga*,<sup>3</sup> ch. 90-91.

<sup>2</sup> Rāma's conquest of Ceylon with his brother. See the *Rāmāyaṇa*.

<sup>3</sup> The *Śā* fortress or the *Śārapura*, of Bāṇa was pulled down and its inmates put to death. This interpretation cannot fit in here. *Śā* may mean the great and wonderful fortress and *Śā arava* is an attribute of the citadel of Lankā.

<sup>4</sup> Rāma's conquest of Ceylon with his brother. See the *Rāmāyaṇa*, <sup>5</sup> *Yuddha*.

<sup>6</sup> This is the *Harikathāśravaṇam* so much stressed in the *Bhāga. Pur.*

<sup>7</sup> His form was dark except for his eyes, feet, hands, and lips which were reddish.

<sup>8</sup> Winking eyes are the eyes of ordinary mortals. Thus this sight can be enjoyed only by gods whose eyes are said not to wink.

<sup>9</sup> For the many villainous deeds of Kamsā, see the *Bhāga. Pur.*, Bk. X, ch. 36; also the *Plṣṇu Purāṇa*, Bk. V, ch. 20.

and who went as the messenger of the five Pāṇḍavas to the Hundred (Kauravas), praised (by the Dēvas) in all four directions, to the accompaniment of Vēdic chanting.<sup>1</sup> Vain is the tongue which does not say 'Nārāyaṇa'.

'May the deity celebrated in the *kuravai* dance in which we were now engaged alleviate the distress which has befallen our cattle! May the drumstick of the drum of our Pāṇḍyan with the shoulder-ornaments, who broke the crown of Indra,<sup>2</sup> whose weapon is the victorious thunder, strike terror among his enemies and every day proclaim his victory!'

<sup>1</sup> He was himself a Vēda Puruṣa and hence the Vēdas in mortal form followed Him.

<sup>2</sup> See the *Tiruvālmūḍai* parānam, § 44. It must be noted that the poet attributes the heroic exploits of an ancestor of the Pāṇḍyan king to the ruling monarch. The idea is that he belongs to a distinguished line of kings.

# CANTO XVIII

## TUNBAMĀLAI

OR

THE GARLAND OF SORROW

THERE the elderly cowherdess of dynamic charm<sup>1</sup> went to 1-7  
bathe and to worship with flowers, incense, sandal-paste,  
and garlands, Neḷumāl<sup>2</sup> on the bank of the deep Vaigai.  
Towards the close of the *kuravan* dance someone<sup>3</sup> who had  
heard a cry in the city came back in haste.

She said nothing; but stood without opening her 8-10  
mouth to Kaṇṇaki, who said:

'O! friend, speak, speak out.

'I do not see my husband. My mind is in a flutter. 11-15  
The air expelled from my lungs surpasses the air (driven  
into the fire) from bellows. If the air expelled from my  
lungs surpasses the air from bellows, will you not tell me  
what is being said in the city?' Long live you, friend!

'Even during daytime a fit of shivering<sup>4</sup> takes hold of 16-19  
me. Not seeing my beloved, my heart is restless with  
grief. As my mind is restless with grief at not seeing my  
beloved, tell me what it is that people said. Bless you,  
my friend.

<sup>1</sup> The expression in the text is *ūṭiya kāyalāḥ*. While the *Arampadavuras* sees in *kāyalāḥ* a reference to Aiyai, Aḍiyārkkunallār interprets it as some other lady. Both do not seem to fit.

<sup>2</sup> *Śrī Iruttavāḷḷuṇḍaiyār* or *Antarvāgattemperumāḥ*. The offerings to the god consisted of flowers, sandal-paste, etc. In India the end of the most important festivals and rituals was marked by a sacred bath, the *avabhyāsanam* of Sanskrit literature. See *Sentamāl*, Vol. VIII, p. 183 f.

<sup>3</sup> This may refer to Aiyai or any other lady. It is here taken as a reference to Aiyai, from the fact that Kaṇṇaki addresses her as friend and companion later on. From this we have to infer that only Aiyai's mother Mālarī went to the river and the temple there, while Aiyai remained at home. Or, Mālarī who went to the river, heard the news and returned post-haste.

<sup>4</sup> *Eṭṭār* is the term for people of the same neighbourhood.

<sup>5</sup> Generated by extreme fear.

20-24 'I seek your aid, friend! I do not see my lord returning. I scent some danger; my mind faints. As my mind faints at something hidden from me, I pray you, my friend, tell me, what it is that they (*eñcalār*)<sup>1</sup> said (in the city).

25-28 She replied :

'O! Saying that he was the thief who silently stole the glittering anklet from the palace, the king's residence—that he was the thief who silently stole—the men who wore jingling anklets executed him.'

29-33 Hearing this, Kappaki sprang up in rage and then fell down on the earth, as if the rising moon had fallen with the clouds on the wide earth.<sup>2</sup> She wept making her red eyes redder. She cried out, 'O! Where are you, my dear husband? Ah! Ah!', and fell down in a swoon.

(Recovering, she again continued to rave)

34-37 'Like the distressed women who keep difficult vows after their loving husbands have been burnt in fire,' am I to perish in misery, because I have lost my loving husband through the fault of the king censured by his subjects?

38-41 'Like the distressed women who, after losing their husbands who had worn fragrant garlands on their broad chests, go in despair to many places of pilgrimage<sup>3</sup> and bathe therein, am I to perish in anguish, O foolish goddess

<sup>1</sup> *Eñcalār* is the term for 'others', 'strangers'. The citizens of this place were strangers to Kappaki who had only arrived that day.

<sup>2</sup> The moon is compared to Kappaki's face and the clouds to locks of her hair.

<sup>3</sup> It transpires from this that cremation and not burial was customary and that widows led a life of fasting and arduous penance. They cared no more for their mortal bodies.

<sup>4</sup> Even today Hindu widows go on pilgrimages after the decease of their husbands to bathe in the waters of holy rivers and pools in order to obtain final salvation. Bathing in *tirthas* and fasting are generally practised by women after the death of their husbands. It may be noted that the practice of *suttee* was not the rule but only the exception. We may call attention here to a statement of the *Magumkalanai*, canto II, ll. 42-50, where three classes of woman are distinguished.

of Dharma,<sup>1</sup> through the fault of the king wielding the sceptre of injustice?

'Like the afflicted women, who are ever plunged into  
hard vows of widowhood after their beloved husbands  
have fallen a prey to the funeral fire, am I to pine away  
in grief, losing fame in this life also, through the wrong  
committed by the Pāṇḍyan, whose sceptre swerved from  
the righteous path?

'O! Look at me.

42-45

'Hear my words,'<sup>2</sup> O all you good damsels of the cow-  
herd community who have gathered here, and have with  
foresight, engaged yourselves in the *karavai*!<sup>3</sup> Hear my  
words! Hear, all of you cowherd girls!

'O, Lord of the hot rays!' You who are a witness for  
all the deeds of this seagirt world, speak! Is my husband  
a thief?

Then was heard a voice from the welkin: 'He is not  
a thief, O, lady of carp-like eyes! This city will be con-  
sumed by blazing flames.'

<sup>1</sup> According to Arumukavendiyasvayam, the term *arum* stands here for the deity of righteousness or the Godhead of Dharma. Kappadi addresses the deity as a foolish Godless for she was a witness of the king's injustice towards her innocent husband. This suggests the belief that Fate be more powerful than Gods, and its laws cannot be transgressed.

<sup>2</sup> J. 47-51 is quoted by Naciankkeliyar in commenting on *Tolk.*, 'Ceyyol', *suba* 146.

<sup>3</sup> Kappadi pays a tribute to the cowherdesses who anticipated a calamity and danced the *karavai* to avert it.

<sup>4</sup> The reference is to the Sun-god Kappadi who had already addressed the *Dharmadevi* now appealed to the Sun. According to tradition the Sun is supposed to be the unfailing witness of all acts and deeds. She females, from the Sun-god in answer to her question: 'Is my husband a thief?' The Sun immediately replied: 'No'. In ancient times the sun cult was universal. Greece and Rome took to the worship of the sun, and Plato in the *Republic* idealizes the Sun as 'the author of all light and life in the material world'. A great part of the oldest Vedic rituals are permeated with the worship of the sun implicitly as well as explicitly. There was also the Mahabalan of ancient Persia.



## CANTO XIX

### ÜRSÜLVARI

OR

#### THE TALK OF THE TOWN

- 1-8 So said the Sun. She of the sparkling armlets wasted no more time. Taking in her hands the remaining anklet she lamented: 'O women of chastity who live in this city ruled by the unjust king! Listen to this.

'I have suffered incomparable distress this evening. That which should not occur, has occurred to me. How can I endure it? See this injustice.

'Is my husband a thief? They<sup>1</sup> killed him, unwilling to pay the price<sup>2</sup> of my anklet. What injustice!

'Shall I ever see (again) my beloved husband in the company of you all, O women of great chastity? See this injustice!

- 9-14 'If I shall see my loving husband, shall I hear him utter the longed-for words, that he was not in the wrong? See this injustice!

'If I do not hear him say that he was not in the wrong, condemn me by saying that I did unjust things.<sup>3</sup> Listen to this!'

<sup>1</sup> According to *Adlyârkınuvâr* the use of the verb in the plural shows that the responsibility for the deed did not merely rest with the king and wife but with others also. If this interpretation has any value it bears testimony to the fact that the king could not and did not act on his own initiative but consulted and took the previous advice of his cabinet. It is not clear whether in this particular case the advice was taken. It can be presumed, however, that no such consultation was held.

<sup>2</sup> The implication here is that her anklet was so valuable that the king could not pay the full price for it and hence wanted to deprive her husband of it by killing him. To that extent the king alone was the thief according to *Kazâkî*.

<sup>3</sup> She vows that she will make her dead husband rise up and say that he was in the right and the king was in the wrong. This is in keeping with the prescription of the *Kazâ* that chaste ladies could do and undo anything. See *Sûla*, (Tunisi ed.), pp. 245, 315, 555.

All the residents of the flourishing city of Madura 15-18  
beheld the afflicted woman and were moved by her  
suffering agonies. In bewilderment they exclaimed:  
'Since irreparable wrong has been done to this woman,'<sup>1</sup>  
the unbending<sup>2</sup> and righteous sceptre of the king has been  
bent. What is (the meaning of) this?

'Lost is the glory of Tennavan, the king of kings 19-20  
(Pāṇḍya) possessor of the moonlike umbrella and the  
spear.<sup>3</sup> What is (the meaning of) this?

'The sheltering umbrella of the victorious king that 21-22  
had cooled the earth now generates heat. What is (the  
meaning of) this?

'A new, great goddess has now come before us bearing 23-26  
in her hand an anklet of pure gold. What is (the mean-  
ing of) this?

'This afflicted woman, weeping from her beautiful, red,  
and collyrium-stained eyes looks as one possessed of  
divinity. What is (the meaning of) it?'

Saying such things, the people of Madura sympathized 27-30  
with her and comforted her by raising their accusing voices.  
Among those who caused the tumult, some showed (to  
Kappaki) the body of her (murdered) husband. She, the  
golden creeper, saw him; but her he could not see.

At that moment the red-rayed sun withdrew his fiery 31-34  
rays and hid himself in the great mountain, causing the  
vast world to be enveloped in darkness.<sup>4</sup> In the brief  
twilight of that evening the flowery creeper-like Kappaki

<sup>1</sup> The sympathy of the women of Madura goes out to Kappaki. They condemn the king's action, and seem to endow her with divinity.

<sup>2</sup> This is an important statement as it suggests that the Pāṇḍya rule was tainted with unrighteousness for the first time. Here we may recall the words of the Brahmin Kaśikā at the commencement of *canto xlii* in which he puts a glowing tribute to the Pāṇḍya rule.

<sup>3</sup> The umbrella and the spear were symbols of grace and prowess respectively (see *Perumpāṇā*, I. 422).

<sup>4</sup> The poet wants to impress upon us the idea that that sight was so horrible that even the sun shut his eyes. In other words 'the sun set and night came'.

lamented aloud and the whole city reverberated with her cry. She who in the morning had received from her embracing husband the flower-wreath worn by him and decked her tresses with it, saw him that evening in a pool of blood gushing from his wounds. But he did not see her in an agony of grief. She then mourned for him in sorrow and wrath :<sup>1</sup>

39-42 'O! Seeing me in deep affliction and without a word of consolation, is it fit that your body, fair as the fairest gold, should lie here in the dust? Will not people say that it was my inevitable fate<sup>2</sup> that made the righteous king act thus wrongly in ignorance?

42-46 'Is it just that, in this elusive twilight with none to aid me, your garlanded beautiful breast should lie on the bare ground, before me who pine in lonely grief? Will not people say that it was my pre-ordained fate which made the Pāṇḍyan commit a wrong, that the whole world proclaimed unjust?

47-50 'Is it right that you should be lying here in the dust with blood gushing from your gaping wounds, in front of me, the unfortunate one, whose eyes are brimming with unceasing tears? Though his subjects accuse the Pāṇḍyan who committed the crime, will not good people say that it is the result of my past actions?

51-53 'Are there women<sup>3</sup> here, are there women? Are there women who can endure such injustice done to their wedded husbands? Are there such women?

54-56 'Are there good people? Are there good people here? Are there good people who nurture and fend for children born of them? Are there good people here?

<sup>1</sup> Kaṇṇaki wants the people to accuse her and not the king for her misfortune.

<sup>2</sup> The poet repeats in a number of places his belief in past karma and its results.

<sup>3</sup> According to Kaṇṇaki such injustice could not be perpetrated where good women, good men and gods live. In brief, she regards it as a god-forsaken place.

'Is there a god? Is there a god? Is there a god in this Kūlal whose king's sharp sword killed an innocent? Is there a god?' 57-59

While she lamented in this manner, and embraced the breast of her husband, where (once) the goddess of wealth had resided, he stood up exclaiming: 'O the full moon face has faded!' and wiped away her tears with his hands.' 60-67

The fair lady fell to the ground, sobbing and wailing, and clasped the feet of her revered husband with both her bungled hands. Then he arose and discarded his mortal form and departed surrounded by a host of gods, saying as he went: 'O, my dear, stay; stay here.'

She cried out then: 'Is this illusion? What else is it? Is it a spirit that has deceived me? Where shall I go and find the truth of this? Else I will not seek for my husband til, my furious wrath is appeased. I will meet the cruel king (*Dīvandī*) and ask him for an explanation of his action.' So saying she arose. As she stood up, she recollected her terrible dream, and her long carp-like eyes were overflowing with tears. She stood up and remembered it.<sup>2</sup> Wiping away her tears she went to the front gate of the king's palace. 68-75

<sup>1</sup> This means that the wounded Kāvay lay in a state of unconsciousness for a long time, and smitten by a flash of consciousness, he rose up to look at her changed face for the last time, and removed her tears. He died with his last words, 'Stay here!' It is for students of psychology to explain this state of the mind of a dying man. But the poet puts it in such a way that we are moved to tears.

<sup>2</sup> This apparently refers to the dream which Kāvayki dreamt and recounted to Dīvandī, before setting out for Madurn (see canto ix, ll. 48-54).

# CANTO XX

## VALAKKURAIKĀDAI<sup>1</sup>

OR

THE DEMAND FOR JUSTICE

1-7 AT that time (the queen narrates her dream):<sup>2</sup>

'Alas! I saw, I saw (in my dream) the sceptre fall and the umbrella. The bell<sup>3</sup> at the palace-gate shook itself and tinkled as it quaked.

'Alas! I also saw, I saw the eight cardinal points agitated: and darkness swallowed the sun. Alas! I also saw, I saw an iridescent rainbow in the night; a meteor glowing with heat fell by day. Alas!'

THAT WHICH IS PROGNOSTICATIVE

8-12 'The righteous sceptre and the white umbrella falling upside down to the hard ground; the bell at the gate of our victorious king's palace quivering and making the mind shiver with fear; the rainbow appearing in the night, the meteor falling by day; the eight cardinal points in a state of agitation; all these indicate some impending calamity. I shall inform the king of it.'

13-23 Followed then by maids decorated with sparkling and radiant jewels, some of them bearing her looking-glass and others her ornaments, and surrounded by many hunchbacks, dwarfs, mutes and other menials, some carrying new clothes, some carrying silks, some carrying betel-

<sup>1</sup> There is no commentary of *Aṭṭāṭṭaṇṭilār* available for this and the succeeding ten cantos.

<sup>2</sup> The queen who was fast asleep, woke up and recalled her dream indicative of evil portents to the State.

<sup>3</sup> *Kaṭṭamayi* or the bell of justice, also called *āṇṇiyeṭṭam* in Tamil literature. See *Kamba-Rāmāyaṇa*, 'Rāṇa'.

<sup>4</sup> A rainbow seen in the night is considered a sign of impending calamity. Or is it a reference to a comet?

boxes, some carrying paints, some carrying pastes, some carrying the musk of deer, some carrying garlands, some carrying wreaths, some carrying feather-fans, and others carrying incense. Several ladies with fragrant dowers in their hair sang praises thus : 'Long live the great queen of the Pandyan (Perunkēvi)' protecting the vast world', and followed again by her companions and bodyguards making obeisance, and speaking in praise of her, the great queen (Kopperunkēvi) approached king Tennavai in whose bosom Lakṣmi ever dwells, and communicated her evil dream to him who was sitting on the lion-throne.

Just then was heard a cry : 'O, you gate-keeper !' O, 24-29  
gate-keeper ! O, you gate-keeper of him who has lost his wisdom, and whose virtueless heart deviated from the path of kingly justice,<sup>3</sup> go tell (the king) that one who bears an unklet from a pair of tinkling anklets, and who has lost her husband, waits at the gate. O, tell him that.'

At this the gate-keeper approached the king, saying : 30-33  
'Long live our lord of Korkai,<sup>4</sup> long live the lord of the southern mountain ; long live Śeḷyan ;<sup>5</sup> long live Tennavai ; long live Pañcavaṇ, unstigmatized by calumny !

'Someone waits at the gate. She is not the deity 34-44  
Koravai, the goddess of victory,<sup>6</sup> holding in her hand the victorious spear, and standing upon the nape of the buffalo with an unceasing gush of blood from its fresh wound. Nor is she Aṇṇaṅ (Bhadrakālī),<sup>7</sup> youngest sister of the

<sup>1</sup> The *Arupadānuru* calls the queen *tambirāḷi*. The editor draws our attention to the fact that even today in the Malankāḷu the king and the queen go by the technical terms *tambirān* and *tambirāḷi*.

<sup>2</sup> The doorkeeper addressed by Kappakel was an official of the royal household, the *damārika* of Sanskrit literature.

<sup>3</sup> The term used in the text is *iṇṇunṇai* (Sanskrit, *rdjanāṭi*).

<sup>4</sup> The quondam capital of the Pandyan kingdom.

<sup>5</sup> Śeḷyan, like Tennavai is another Pandyan title. Pañcavaṇ is yet another title.

<sup>6</sup> Mahāśūrasarmadant.

<sup>7</sup> Piṇṇai (also Cāmunḷi) one of the seven *tūkamāṭas*. (Also known as *mahā-māyā*) The names of these mother-goddesses are mentioned in the *Purāṇas*. The *Purāṇas* also speak of the fourteen daughters of Dakṣa

seven virgins, who made Siva dance; nor even is she the Kālī of the forest,<sup>1</sup> which is the residence of ghosts and goblins; nor again is she the goddess that tore up the mighty chest of Dāruka.<sup>2</sup> She appears to be filled with resentment. She seems to swell with rage. She has lost her husband; she has in her hand an ankle of gold, and she waits at the gate.<sup>3</sup>

45-47 The king said: 'Let her come: bring her here!' Then the gate-keeper brought her and showed to her the monarch and she went near the ruling king, who said:

'O lady with the tear-stained face, who art thou, my young lady? What has brought thee hither before us?'

50-63 She replied:

'Inconsiderate king! I have something to say. I am a native of much celebrated Puhār, one of whose kings of untarnished glory once allayed the suffering of a dove<sup>4</sup>

married to the progenitor Kaśapa, as *lakṣmīdās*. It is also said that Cāmugī was responsible for rousing Siva dance. This dance was, perhaps, *Ardratāṇḍapāram* which tradition records in the shrine of Tiruvālangudi, near Madras.

<sup>1</sup> It is to be noted that Kālī is different from Bhadrakālī.

<sup>2</sup> The Goddess who killed the *asura* Dāruka. This mighty *asura* engaged in austere penance for which he was blessed by Brahmā and told that he would not be killed by a *Dīva*, *asura*, man or any other creature or weapon other in the day or night. He was lordling over the whole universe, and the chief gods attacked him in vain. Angry at his behaviour, a Kālī came out of Siva's third eye, and she was sent against Dāruka. But even she could not equal him as he had the knowledge of a secret mantra which he and his wife alone knew. Umā went in the guise of a Brahmana lady to his wife and offered to pray for her husband's life with her and thus learned the mantra. Then in the evening Kālī challenged him again and killed him. This Kālī is as said to be Bhadrakālī whose cult is now prevalent in Malabar. The Malabar legends *Kālikarṇam* and *Badrāṭṭali* furnish details of this story. Cf. the article entitled 'A Note on Kālī or Bhagavati cult of Kerala', by C. Achyuth Menon in S. K. Aiyangar's *Commemoration Volume* (1936), pp. 234-39.

<sup>3</sup> The gate-keeper's first impression of Ruṅḡal is that she looked like Mahāśūsuramardanī, Cāmugī, or Kālī.

<sup>4</sup> The story of Sibi. Cf. *Purāṇa*, at. 37, 39 etc. *Rugābhaya* 72, Parimēṅṅar, comment. The original story is contained in the epic *Mahābhārata*. Sibi was a monarch of the solar race and renowned for his kindness to animals. Once a dove fell into his lap and asked him to protect it from the pursuit of a hawk. The hawk demanded of the king either the dove or flesh from his

to the wonderment of gods, and another sacrificed at his chariot-wheel his dear and only son', grieved at the sight of a cow whose eyes were filled with pearl-like tears and who rang the bell at the palace-gate (for justice). From that city, Kōvulan, the son of the merchant Māsattuvaṇ, belonging to a reputed and exalted family of faultless name, driven by fate, entered your city, O king with tinkling anklets, to earn his livelihood, when he was murdered by you while out to sell my anklet. I am his wife. My name is Kaṇṇaki.'

The king replied: 'Divine lady, it is not injustice to 64-65  
put a thief to death. Know that it is kingly justice.'

The lustrous lady retorted:

'O Lord of Kōṛkai, you have fallen from your righteous 66-81  
course! My golden anklet contains gems inside.'

'O lady,' said the king, 'what you said now is well said. Our anklet contains pearls inside. Give it here.' It was given and placed before him. Kaṇṇaki then broke open her beautiful anklet, and a gem flew into the king's face. When he saw that gem, the king, with his umbrella falling and his sceptre faltering, said: 'Am I a ruler—I who have listened to the words of a goldsmith? It is I who am the thief. The protection of the subjects of the southern kingdom has failed in my hands for the first time. Let me<sup>2</sup> depart from this life.' Speaking thus the king fell down in a swoon, and his great queen collapsed and shuddered saying: 'It is impossible for woman

body equal to its weight. The king offered to give his flesh and cut it from his thigh and from other parts of his body. The weight proved unequal to that of the dove. He therefore offered his whole body to be weighed and thereby saved the poor dove from being killed.

<sup>1</sup> *Muganūṭṭikappā Cūṭṭa*. Cf. *paṭṭamōḷi*, st 93; *Kuṇḍavēṇḍā* 547; *Parimēṇṇar*, comment. He had his son crushed under the wheels of a chariot, because his own vehicle had accidentally run over a calf, for which its mother, the cow, pleaded for justice by approaching the palace and ringing the bell of justice with its horns. (See *Dikshitar*, *Studies in Tamil Literature*, p. 191.)

<sup>2</sup> *Rāṇūṭṭi*, also *Dandāṇṭi*.

<sup>3</sup> The king's sense of justice led to his extreme repentance and final collapse.



to replace the loss of a husband.<sup>1</sup> Worshipping both his feet, she fell down.<sup>2</sup> Poor woman!

### VENBA

1. 'The saying of several assembly-men, that *dharma* will become the god of Death to those who do sinful deeds, is not wrong. O queen of the conquering king who did an unjust and cruel deed! I have indeed committed a great sin.<sup>3</sup> See what I shall do.

2. Seeing me and terrified at me, the sinner with tears flowing from my red eyes, with the matchless anklet in my hand, with a body which seemed bereft of life, and with my dark forest-like tresses of hair, the Lord of Kūṭṭal became a corpse.<sup>4</sup>

3. The moment the Lord of Vaigai saw the dust on her (Kāṇṇaki's) body, her dark hair hanging loose, her tears, and the matchless anklet in her hand he was overwhelmed.<sup>5</sup> And the moment his ears received the words of the lady he gave up his life.

<sup>1</sup> People who lose their parents may be inconsolable, but not women who lose their husbands. The idea is that husbands are their very lives; without them women are dead to the world. Any relative can be substituted, but not a husband. The poet puts these words into the mouth of the queen when the king collapsed, but their significance is increased by their being addressed to Kāṇṇaki. This can be fitly compared with the statement in the *Rāmāyāṇa* where Viśvāmitra puts into the mouth of Rāma a statement to the effect that wives and relatives can be found in every country but no country can give one one's own brother. The verse runs as follows.

देशे देशे कस्यचिदिह देशे देशे न बान्धवाः ।

तं तु देशं न पश्यामि यत्र भ्राता सहोदरः ॥

<sup>2</sup> The queen fell down unconscious, but not dead.

<sup>3</sup> The caption *venbā* marked above this stanza seems out of place for those words are spoken by Kāṇṇaki to the queen who fell down in extreme sorrow.

<sup>4</sup> Again Kāṇṇaki's utterance.

<sup>5</sup> It is doubtful in the light of the expression *अकस्मादीकृत* whether the third stanza of the *venbā* contains Kāṇṇaki's words. It seems to be the statement of the author, for Kāṇṇaki cannot speak of herself as *अकस्मादीकृत*.

## CANTO XXI

### VANJINAMALAI

OR

THE GREAT WRATH

(THE SEVEN WOMEN OF CHASTITY)

KANNAKI spoke thus to the Pāṇḍyan queen : 1-4

'O, Dēvi of the great king! I am one pursued by cruel fate. Though by nature I am ignorant yet you will see that he who did harm to another in the forenoon will find himself harmed in the afternoon.'

At midday a lady<sup>2</sup> with abundant locks of hair called upon the *vaygi* tree and the kitchen<sup>3</sup> to bear evidence to her chastity. 5-6

When a woman with a wife, striped *alkūl* was told by her companions that her husband was a figure of sand upon the banks of Poggi (Kāvōri), she remained<sup>4</sup> there without returning home even when the waves encircled her without ruining her husband's image. 7-10

The daughter of the celebrated king Karikāla<sup>5</sup> followed 10-14

<sup>1</sup> See *Kuṇḍavēḍi* 319; *Perunkodai*, st. 56, l. 250.

<sup>2</sup> Kannaḱa narrates the legends of seven women of Puhār who had won a name for their exemplary chastity.

<sup>3</sup> This tradition is still current in Tiruppugampayam and Tirumaru-kol. The Lord enshrined at the former place goes by the name of Śāleśvārāṇa. See Dr Swaminathan Aiyar's note. A similar legend is recorded in what is known as *Sāḡgalaiṅka Tirumūṇḍai* (st 62) where the *vaygi* tree, the God Śiva and a wolf are cited as witnesses.

<sup>4</sup> The moment the woman, who was apparently a widow heard from her companions that the sandy figure was that of her husband, she did not return home but stood firm in that place lest the figure should be destroyed by floods. Even today it is a custom among some classes for the chaste wife to go to the river bank make an image of her husband in sand and after making offerings to it, to cast off the clothes she was wearing and to put on new ones.

<sup>5</sup> See *Kuṇḍavēḍi*, st. 31; *Aham*, st. 45, 76, etc. The name of Karikāla's daughter was Adimandī, also Mūḍi, (*Aham*.); *Tolk. Aḍuttai*, sūtra 54.

the floods which carried away her husband, *Vañjikkōn*,<sup>1</sup> calling aloud: 'O, my lover with hill-like shoulders!' Then the sea itself came and presented her husband before her. She, the golden creeper, returned embracing him.

15-17 There was the lady (in the form of a stone) who remained in the park by the seashore looking at the approaching vessels. After the return of her husband, she cast off her form of stone.<sup>2</sup>

18-19 There was another lady with lance-like eyes who, when her co-wife's child had accidentally fallen into a well, dropped her child also into it and thus saved both the children.<sup>3</sup>

20-23 Seeing a stranger staring at her with lascivious eyes, a lady changed her full-moon face into that of a monkey. When her departed husband returned, that flower-soft lady, with pure gems on her *alkūl* gave up her monkey-face.<sup>4</sup>

24-34 Last there was the lady, beautiful as a golden image, who overheard her mother speaking thus to her (the girl's) father: 'Without paying heed to the wise saying of the learned,<sup>5</sup> that a woman's wisdom is fraught with folly, in the course of our play, I took my maid servant, "If I give birth to a daughter, and if you, O, maid of lustrous

*Naerigāṇḍikigiyar*'s gloss. She seems to be younger than *Aiṇḍiyār*, the great *Singai* poetess. This shows that not only Tamil princess but princesses also were poets. Tamil women were highly learned.

<sup>2</sup> Also *Aṭṭaṇṭi* or merely *Aṭṭi*. The incident referred to took place at *Kaṭṭir* on the banks of the *Kāvēri*. See Dr Srinivasan Aiyar's detailed note (*Sīla* Tamil ed., p. 488).

<sup>3</sup> The fourth lady turned herself into a stone when her husband went overseas, but assumed her original form on his return. Though not a parallel, the *Ahalyā* legend in the *Rāmāyana* of *Vālmiki* affords a comparison. *Ahalyā*, once turned into a stone, assumed her original form at the touch of *Rāma*.

<sup>4</sup> The fifth lady dropped her own child into the well after her co-wife's child, when in her custody, had fallen into it. Then she started a hue and cry and with the help of her neighbours saved both children. She thus hoped to be above reproach.

<sup>5</sup> Assuming forms at will shows the force and power at the back of chastity, the virtue of virtues.

<sup>6</sup> Cf. *Irai*, *śūtra* 23.

armlets, give birth to a son, he will be my daughter's husband." She has borne this in mind, and now demands their wedlock. I hear this with pain, my mind is much exercised. How unfortunate I am! At this, she who looked like a golden image (even before the proposal from her parents) dressed herself in a new silken robe, tied up the tresses of her hair, approving the son (of the maid) prostrated herself before him, and bore his feet on her head!'

'I was born in that city (Puhār) in which such great women of fragrant tresses<sup>2</sup> were born. If these things happened truly, and if I am also a chaste lady, I shall not allow this city to flourish but will destroy it along with its sovereign. You will see the truth of this.'

(After speaking thus) she left that place and cried out: 'O, men and women of Madura of the four temples (*maṭam*)!<sup>3</sup> O, gods in the heavens, and O, ye saints! Listen to me. I curse this capital of him who did wrong to my beloved husband. I am not to blame.'

Then she twisted off her left breast with her hand, and going round the city of Madura thrice making this vow, in deep anguish, she threw that beautiful breast whirling into the fragrant street. Before this illustrious lady who had made this vow, appeared the god of fire, with flames, in the form of a Brahmana, blue in hue, his tuft like the red sky, and with milk-white teeth, saying: 'O, chaste lady!'

<sup>1</sup> Having overheard the promise made by her mother to her maid-servant—before her birth—to give her to that maid's son, she volunteered to marry him when the time came.

<sup>2</sup> See *Puṭṭattuppiṇṇiyār Purāṇam* for a slightly changed version of the tale of seven women (Pūmpohār Śrakṣam).

<sup>3</sup> The four are named Tiruvēlāṭṭi, Tirunajjāga, Tirumudavai, Tirunaduvār. According to *Naccinnakkiyaṇ*, *Kōḷi*, st. 92, the four are Kaggi, Kariyonal, Kāṭṭu and Kēvāṭ. See *Sūta*, (Tamil ed.) p. 499. It would appear that the name Kōḷai was derived from these four temples of which a description is given in Sāmanthar's *Tevaram*.

<sup>4</sup> A description of the god of fire as he appeared before Kappalai. On the Agni cult there is an interesting contribution by Dr J. P. H. Vogt, in *Ind. Ant.*, December 1933.

As I long ago received the order that I should destroy this city by fire on the day on which you would be cruelly wronged, who can escape death here?'<sup>1</sup>

53-57 The wrathful Kappaki then ordered : 'Spare' Brahmanas, the righteous, cows, chaste women, the aged and children, but go towards unrighteous people.' And the city of Kūṭal, belonging to the king of the mighty chariot,<sup>2</sup> was enveloped by fumes and flames.

#### VENBA<sup>3</sup>

When the glorious Paṇḍyan, his maidens, palaces, army with its shining bows, and elephants, were consumed by the fire of chastity, the immortal gods of that unfortunate city went out of sight because of their great purity.

<sup>1</sup> This means that Agni asked Kappaki who should be spared.

<sup>2</sup> This shows that the slaughter of innocents was not commenced at any stage or in any manner. It is interesting that Brahmanas were exempted, surely having evoked respect for their learning and character. These must have been the Śrōtriyas often mentioned in Sanskrit epics and law-books. See Dikshitar, *Hindu Administrative Institutions*, pp. 187-9.

<sup>3</sup> This shows that members of other castes who were wedded to *śradhārā* were also spared.

<sup>4</sup> The Pāṇḍyan was noted for his chariot force.

<sup>5</sup> This *venbā*, says the editor of the text, is not found in certain manuscripts.

## CANTO XXII

### AṬARPATUKĀDAI

OR

THE CONFLAGRATION

(In Madura) the burning mouth of the messenger god <sup>1-15</sup> (Agni)<sup>1</sup> opened itself. The guardian deities<sup>2</sup> closed their doors.<sup>3</sup> In order to prove to Mother Earth that his rule was righteous, Śeliyan, the warrior king of kings, gave up his very life on account of the dishonour caused by his bent sceptre.<sup>4</sup> Not knowing that the king was dead on his throne<sup>5</sup> along with his queen of untarnished chastity, the *purahita*,<sup>6</sup> the astrologer, the Brāhmana judges, the financier (Kāvidi),<sup>7</sup> and the learned ministers, attended by the

<sup>1</sup> The god Agni is ministering to the wants of the Dévas. Hence the epithet *Dévatān* in Vedic literature. The rationale of all religious offerings to Agni is that he takes them to the respective gods and *pitrs* to whom such *havis* were intended.

<sup>2</sup> Among the guardian deities of the city are mentioned the four *cakṣuṣātmanas*—the *Brāhmanā-bhūman*, the *Kṣatriya-bhūman*, the *Valīya-bhūman* and the *Veśya-bhūman*. This proves that the social polity *Varnāśramadharmā* had come to this part of India at a much earlier period. It may be noted that different colours—white, red, brown and black—are assigned to these respective *varṇas* showing that once the division of communities was according to colour.

<sup>3</sup> 'That they closed their doors' means 'that they gave up their legitimate function of defending the four gates of the city walls'.

<sup>4</sup> The poet skilfully weaves beautiful ideas into the text. When the straight sceptre hung its head, it seemed to give a message to the king's mind that unless he sacrificed himself it would not come back to its original pristine straightness of justice. The rapid march of ideas—the rod of justice bending, the king dying, and the rod attaining its original form—is all vividly described.

<sup>5</sup> *Arāṇakapāl* is the term used in the text for the throne.

<sup>6</sup> The executive officers of the king are mentioned. The *purahita* is mentioned first showing the high dignity which was attached to his office. For the place of the *purahita*, in the scheme of ancient Indian polity, see *Mishnar, Hindu Admin. Institutions*, ch. III, sec. 2.

<sup>7</sup> *Kāvidi* is perhaps the technical term for the Superintendent of Finance. For different meanings of the expression see the *Tamil Lexicon*, p. 903.

palace-servants, and maid attendants, stood speechless like a group in a painted picture.<sup>1</sup> (At that time) the elephant-riders,<sup>2</sup> cavalymen, charioteers, and the Maṇava<sup>3</sup> soldiers with terrible swords, were bewildered by the fire at the victorious gate of the king's palace, and were permitted to leave.

16-36 The presiding deity of the Ādibhūtam,<sup>4</sup> [whose body sheilding its cool and lustrous rays like a cluster of pearls, was white as the moon, wore a brilliant pearl necklace along with other ornaments, and had on his shining tuft a wreath of white lotus, *arulai*, *mundi* and other flowers. He was robed in the purest white, thin silk, not yet dry, and his breast was painted with paste made from the unblossomed *vaṭṭilai*, the bright dust of *vayyikun* (sandal) and *kōttam*. He consumed heartily the sacrificial smoke, caused by the pouring of honey, milk and jaggery (into the fire),<sup>5</sup> and moved in the forenoon from the bathing ghats and the temple of the gods, to halls of Vēdic chanting.<sup>6</sup> He would stand on his feet at midday and go to his home in the afternoon, holding in his hands an unfolded umbrella, a staff, a water-bowl, a fire-stick,<sup>7</sup> and inseparable *kuśa* grass, with the Vēdas on his tongue and his sacred thread on his breast] without deviating from the established procedure, would kindle

<sup>1</sup> This is an indication of the flourishing state of painting in the early centuries of the Christian era.

<sup>2</sup> The traditional fourfold forces are given. The fourfold army had come to stay in the Tamil land.

<sup>3</sup> The term Maṇava may mean a hardy warrior.

<sup>4</sup> A full description of the Vēdic Brahmana and his outfit. The Brahmanabhūtam was an ideal example for the members of that community to copy and follow. The description is told twice in certain particulars. Lines 16-33 are not found in certain manuscripts and from the redundant nature of the description, they can be taken as interpolations.

<sup>5</sup> The *havir* offerings consisted of honey, milk, curds, and ghee.

<sup>6</sup> These are evidently *pāṭashālas*, the institutions in modern times, for teaching the Vēdas.

<sup>7</sup> The fire-stick is a twig of the sacred fig tree, called *santhi* in Sanskrit literature.

the three fires<sup>1</sup> with the sacrificial utensils as ordained by Brahmā.

Next was the great deity of the Kṣatriya-būtam,<sup>2</sup> 37-61 [whose body was the colour of the red rays of the sun, and who wore among jewels set with spotless gems, other ornaments like the diadem (worn by a king). He decked his tuft with a wreath of *campaka*, *karuviḷai*, red *kūdāḷum* and cool and sweet water-plants, *jāli* and other flowers. He wore garlands strung with choice flowers and other ornamentations. He had rings on all ten fingers of his hands,<sup>3</sup> and his broad breast was of *kunkumam* colour. He wore around his waist a soft brilliant-red silk, and he consumed the hot preparation of *śālī* rice brought to him in a gold vessel, besides other agreeable sweetmeats]. His body had the sparkling brilliance of coral, and he ruled the sea-girt world, holding in his hands the *muraṣu* white umbrella, feather-fan, tall flag,<sup>4</sup> the famous *ankuṣa*, a steel spear and a binding rope of steel. He drove away countless kings of great fame, and capturing the whole earth,<sup>5</sup> he ruled righteously, punishing evil-doers, and protected the world like Neṭṭiyōṇ himself with great and growing fame.

Then came the great deity of the illustrious Vaiśya- 62-88

<sup>1</sup> The three fires are the *gṛhapatya*, *dhavanīya* and *dakṣhāgni*, worshipped by *Agnikātrins*, a practice that continues today in Tamil districts.

<sup>2</sup> The outfit of the Kṣatriya-būtam. Lines 37-50 also are interpolations giving a description more or less as is found in the lines following. To wear a tuft was the accepted custom of the day for all commoners.

<sup>3</sup> The term *aṣṭamakay* is vague but has been interpreted as meaning 'one having rings on all five fingers.' No light is forthcoming from the commentary. The line may be interpreted as 'he who wore rings on his fingers emitting rays of light' (*aiṇju*).

<sup>4</sup> The chief characteristics (*lakṣaṇa*) and deeds of the Pāṇḍyan have been attributed to the Kṣatriya-būtam.

<sup>5</sup> Reference here is perhaps to Kṛṣṇa helping the Pāṇḍyan Arjuna against his enemy Duryōdhana. The *Arumpadavarai* interprets *aiṣṭy* as Arjuna in 1. 52 and *mappar* as Duryōdhana and others in 1. 56.



būtam<sup>1</sup> with his body the lustrous colour of pure gold, wearing every ornament except the diadem worn by celebrated monarchs of the strong spear, catering for the vast world as befits a member of the merchant community and bearing in his hands the ploughshare and the balance. [His cloth was of the much praised golden colour. In his tuft was a wreath linked together with flowers of *veṭci*, *tāḷai*, honey-laden *āmbal*, *śīṭal*, *neydal*, *pāḷai* and *marudam*. On his lightning-like breast was sandal paste of a brilliant colour shining like burnished gold. He would give and accept food well mixed with grain, peas, *dhal*, black gram, and several other green grains. It was he who enjoyed his meal before noon with water in his hand and frequented granaries where paddy was stored, fields full of birds, merchants' shops and shady *kāñci* trees.

Holding the plough, the weighing balance needed in bazaars, the *tāl*<sup>2</sup> of enveloping brilliance, and the *yāl*, he would favour (people) with abundance of produce and entertain guests. He would also sell to those who needed them rare articles brought from mountains and seas.]<sup>3</sup> He assumed the form of a chieftain pursuing the harmless agricultural life<sup>4</sup> and resembled Śiva wearing a young crescent in his resplendent coiffure.

89-102 There also appeared the chief of the (Vēḷāḷa) Vēḷāṅ-būtam,<sup>5</sup> who received sacrificial offerings in noisy Madura,

<sup>1</sup> The outfit of the Vēḷāṅ-būtam is furnished. The ploughshare and the balance are the symbols of the duties of Vēḷāṅs and represent the *bhāvaśāyā* and *dharmaśāyā* into which the whole community was divided. The Vēḷāṅs could give gifts and receive gifts in their urn. Lines 87-84 also are interpolations and repeat more or less the same description of the būtam.

<sup>2</sup> *Tāl* is another vague term and has been taken to mean 'lamp-stand'.

<sup>3</sup> This shows that the Vēḷāṅs had sea-borne trade as well as caravan-trade.

<sup>4</sup> The Vēḷāṅ chief was the lord of the agricultural tracts. He is likened to Śiva.

<sup>5</sup> The outfit of the Vēḷāṅ-būtam. Lines 89-96 are interpolations being a repetition of the būtam's description.

(who was the colour of the *karuvilai* flower with decorative ornaments of gold and silver, who wore lustrous *kaḷakam*, whose broad breast was painted with the dried paste of fragrant *ahil*, who wore in his tuft a wreath of flowers grown on the branches of trees, creepers, water-plants and others, who held a plough<sup>1</sup> made by expert blacksmiths, and who had attained praiseworthy prestige), whose body was like a cleaned sapphire, who had a dress made of the bright *kaḷakam*, and who had the technique needed for dancing and was versed in the different modes of singing.<sup>2</sup>

(These four *bhūmas*) said : 'Since we know beforehand 103-108  
that this city is to be consumed by fire on the day on which the king's justice fails, and since we know that this is just, it is proper that we should go away from here.' All these four guardian deities deserted their respective quarters even before the heroic woman plucked off her breast.

Then the street of grain-dealers, the cur street decorated with festoons, and the four streets occupied respectively 109-111  
by men of the four castes, began to be agitated as on the day when the *Kāṇḍāvagan*<sup>3</sup> blazed forth [set on fire by the reliant (Arjuna) of the powerful monkey-standard].<sup>4</sup>

The flames did not go near the residences of the right- 112-118  
eous though they blazed among the dwellings of the unrighteous. Unaffected by the fire, cows and calves reached the broad streets of the pious cowherds.<sup>5</sup> Strong

<sup>1</sup> The plough was common to the *Vēḷḷa* and the *Vaiśya*. The latter had the *baluṇa* as well.

<sup>2</sup> It transpires that the *Vēḷḷas* had their own rural amusements of singing and dancing so as to relieve the monotony of their agricultural occupation.

<sup>3</sup> The reference is to the burning of the *Kāṇḍāvagan*. For a description of it, see the *Mahābhārata*.

<sup>4</sup> This flag signified the leadership of Arjuna. It may be noted that 1. 111 is not found in certain manuscripts.

<sup>5</sup> Followers of *dharma* as well as the animal kingdom were left untouched by fire. Similarly chaste women and innocent children were spared. It was by no means a slaughter of innocents.

and fierce male elephants and herds of female elephants and fleet steeds ran away outside the city walls.

- 119-127 (In that city) there were women<sup>1</sup> lying unconscious in their soft, smooth widespread beds under the spell of love and wine in the company of their husbands. Their beautiful young breasts were painted with unguents, their eyes were darkened with collyrium and their hair was adorned with wreaths of fragrant, honey-laden, quivering buds filling the air with perfume. From these alighted pollen on to their breasts painted with *kumkumam* and decorated with pearl necklaces.

- 128-132 Other women, with yellow spotted *alkals* and fragrant tresses, whose lisping children with rosy mouths and toddling gait came in the company of grey-haired women, awoke from sleep on cotton mattresses.

- 133-137 The matrons who unfailingly attended to household duties and entertained guests, rejoiced greatly. They worshipped and praised the fire-god, whose flames rose high, saying: 'Losing her husband, whose chest shone with a beautiful garland, this lady won her victory with her anklet. Is this war waged by her breast unjust?'<sup>2</sup> Not so.<sup>3</sup>

- 138-146 In the far-famed street of the songstresses,<sup>4</sup> trained in the sixty-four arts,<sup>5</sup> where could be heard the reverberations of the *mr̥dangam*, the sweet subdued flute, and the vibration of the singing *yāl* produced by variations in tone, the dancing-girls who lost their theatre, burst out: 'Where does this woman come from? Whose daughter

<sup>1</sup> Two kinds of household women are distinguished. The women described in ll. 119-27 are those who have not yet given birth to children. The women described in ll. 128-32 are those who have children. Besides these there were old women, as the reference to grey hairs indicates.

<sup>2</sup> Here is a justification by the chaste women of Madurai of the action of Kannaki and of her curse. It is said that they prostrated themselves before the blazing fire as an act of religious duty.

<sup>3</sup> Here is a reference to the public theatre of the city which was consumed by the conflagration.

<sup>4</sup> See above, p. 206, n. 3.

is she? Wonder it is that one single woman who had lost her husband, could vanquish the inconsiderate king with her anklet, and finally set fire to this city.<sup>1</sup>

Seeing the great city had lost its evening festivals,<sup>2</sup> 147-157 the chanting of the Vedas (*āraṇam*), the kindling of sacrificial fires, the worship of gods, the lighting of domestic lamps, the healthful repose of nightfall, and the resounding notes of the *muraṣam*, and because it was unable to bear the thrust of the blazing flame, the goddess Madurāpati appeared before the sorely oppressed herne wife, who, pained at heart by the decease of her beloved husband, heaved a deep sigh (which shook her frame), and roamed aimlessly through the streets and lanes<sup>3</sup> in a state of agitation, partly struggling hard to walk and partly bewildered and unconscious.

#### VENBĀ

The goddess known as Madurāpati<sup>4</sup> came before her who had wrung off her fierce young breast, and whose victory<sup>5</sup> equalled that of the Goddess of Wealth,<sup>6</sup> the Goddess of Learning,<sup>7</sup> and the great Goddess<sup>8</sup> who killed and stood upon the demon Mahiṣāsura.

<sup>1</sup> *Sihali* offered usually at evening. Other features were Vedic chanting and prayers to sacrificial fire and at temples.

<sup>2</sup> The term used for lanes is *kaṣala*.

<sup>3</sup> Madurāpati was the family-deity of the Pāṇḍyan king. Every reigning Hindu king, ancient or modern, has his own *kula-devatā*. In the *Raghuvamśa* Kālidāsa says that after Rāma's death the family-deity of Ayōdhya appeared at midnight to Kuśa, son and successor. Today Padmanābhaśvāmī is the family deity of Travancore kings, and Cāmupī of Mysore Rājas.

<sup>4</sup> Kanyakū's signal victory over the Madara king was tantamount to all the victories of the three goddesses put together.

<sup>5</sup> Lakṣmī.

<sup>6</sup> Sarasvatī.

<sup>7</sup> Umā in the form of Mahiṣāsuramardinī.

## CANTO XXIII

### KATTURAIKĀDAI

OR

#### THE EXPLANATION

1-20 WITH her head decorated with a crescent and her matted locks, *kuvaṭai*-like eyes, white radiant face, coral-mouth revealing her teeth, with the left half of her body dark blue, and the right half golden, with a golden lotus in her left hand, and a glittering and terrifying sword in her right, with a victorious *kaḷal* on her right leg, and a matchless jingling anklet on her left, Madurāpati,<sup>1</sup> the family deity of the chief—who ruled the cool harbour of Koṅkai<sup>2</sup> and Kumari port, whose northern limit was the golden Himalayas<sup>3</sup> and who was lord of Podiyil—unwilling to face the graceful but sorrow-stricken woman, the heroic wife who, highly perturbed, had plucked out one of her breasts, went behind her<sup>4</sup> and said: 'Blessed lady! Canst thou listen to my complaint?' Whereupon, the woman

<sup>1</sup> A description of the form of the presiding deity of the city of Madura. This is in agreement with the idea in Sanskrit legends that every great capital of ancient times had its own guardian deity who was in charge of the city. We hear in the *Rāmāyaṇa* of the presiding deity of Lanka, appearing before Hanumān, the monkey ambassador of Sugrīva.

<sup>2</sup> Koṅkai and Kumari were the ports of the Pāṇḍyan. Here the poet refers to the Pāṇḍyan as chief of the maritime tracts while in the next line he describes him as chief of the hill tribes. This is one way of extolling his name and fame.

<sup>3</sup> This does not necessarily mean that the Pāṇḍyan kingdom extended on the north as far as the Himalayas. It demonstrates however that the prowess of Pāṇḍyan arms had been felt by the ruling princes of northern India whose northern limit was the Himalayas. This is in keeping with the statement of *Āryapattakam*, and *Nedupaiyan* occurring in the *kaṭṭurai* towards the end of 'Madurai-kāṇḍam'. A short poem is ascribed to him (*Peyam.*, st. 183).

The poet graphically describes how the Goddess of Madura approached the Lady of Chastity, giving us the impression that she thought herself inferior to Kaṭṭakai. She therefore appeared from behind and made an appeal to her to give a patient hearing to her words.

with the grief-stricken face, turned to her right and asked : 'Who art thou following me from behind? Art thou aware of my deep pain?'

Madurāpati replied : 'Yes, I am aware of thy great suffering, O faultless lady ! I am the tutelary deity of the vast city of Kāṭṭal. I wish to speak a word. I am much concerned at the fate of thy husband. Lady of golden bracelets, listen. O listen to a word of mine, noble lady ! Wilt thou not pay heed, O friend, to the lamentable disease causing anguish to my mind ? Hear, my dear, the fruits of our kings' deeds in their previous births.' Listen also to the account of your husband's past deeds resulting in this present misery.

'My ears have heard only the sound of Vedic chanting<sup>2</sup> but have never heard the sound of the bell (clamouring for justice)'<sup>3</sup> Except for the slander of kings who pay their tributes by prostrating themselves before our monarch, his sceptre has never incurred the displeasure of his subjects.<sup>4</sup> Moreover though fair-faced girls cast shy looks towards him forcing the passion of his powerful heart beyond the control of his intellect<sup>5</sup>, as the young elephant runs wild uncontrolled by a trained rider, yet this is no stain to kings born in this noble family associated with high morals.

<sup>2</sup> The theory of hell in past karma is once again stressed.

<sup>3</sup> The deafening chanting of the Vedic Brahmanas in every corner of the city. Cf. *Maduraikkāṭṭi*, I. 656.

<sup>4</sup> The bell of justice, also called *arāccemaṇi*. Tradition affirms that every palace had such a bell in front of it, for the use of people and even animals whenever injustice was done to them by the State, so as to bring it to the king's notice. The Goodess of Madura says that she had never heard the sound of that bell, implying that there had never been a breach of justice in the State to her knowledge, and that this was the first time that injustice had been done.

<sup>5</sup> Protection of his subjects is the supreme duty of the king. This is also the prescription of all mīmāṃsā treatises in Sanskrit. (See also *Purāṇa*, at 72. Cf. I. 34 with ll. 76-7 of 'Vajalkkuraikkāṭṭal', canto xx.)

<sup>6</sup> The weakness of the Pāṇḍya who lacked control over his senses is brought out, but this was never attended by injustice of any sort.

41-54 'Hast thou not heard that a Pāṇḍyan king, whose hand had broken the golden crown and the glittering bracelets of the king of gods wickling the thunderbolt, knocked one day at the door-less house<sup>1</sup> of Kiraṇḍai, whose life was valueless (to others), and overheard his (Kiraṇḍai's) wife telling her husband : "You departed for a distant place, and left me in this *maṇḍam* saying that no fence was stronger than the protection of our monarch. Has that fence ceased to protect us today?" Instantly the king closed his ears, as if pierced by a red-hot smoking nail. He quaked with fear as his heart burnt within him, and he cut off his hand<sup>2</sup> in order to maintain a righteous sceptre without any slur. There is, therefore, no blot on those born in this royal family. Hear, again, the truth of the matter.

55-70 'When a king of this dynasty, a wickler of the polished spear, who had richly fed (the combatants in the Mahābhārata war) had secured peace, he held a great durbar.<sup>3</sup> An able Brahmana, Parāśara, who belonged to the good and fertile kingdom of the Lord of highly reputed Puhār wickling a righteous sceptre and a triumphant sword—one of whose kings weighed (his flesh) to save a dove,<sup>4</sup> and another awarded justice to a cow<sup>5</sup>—and who had heard of the peerless munificence of the Cēra of the curved lance,

<sup>1</sup> This statement agrees with that noted by Megasthenes in his *Indika* that there were no thieves in the land and that the people slept with their doors open.

<sup>2</sup> Cf. *Sila*, padkari; also *Puṇamoh*, st. 102. The commentators on the *Totkāppiyam* refer to this incident.

<sup>3</sup> This may also refer to an assembly of State when there was an army review including a feast in honour of the army. This practice is evident from the *Kaṭṭiyattapparaṇi*, and the technical term for this is *naḍuḍḍam*, and here it is termed *perunāḍuḍḍam*. Hence it may be a reference to the Pāṇḍyan king. There are others who find here a reference to a certain Cēra king Utiyaṇḍēral (see below, 'Uṇḍavāṇi', st. 27; also *Puṇam*, st. 2, *Aṅṅa*, st. 233). Several references go to strengthen the tradition that a Cēra took an active part in the Mahābhārata war.

<sup>4</sup> This reference is to Śāli; see above, p. 248, n. 4.

<sup>5</sup> This reference is to Manvāṇṭikappu Cōḷḷu; see above, p. 259, n. 1.

by offering the heavens<sup>1</sup> to a Tamil Brahmana poet, said to himself: "I shall see this Cēra of great valour and long lance." He then passed through jungles and country places and towns leaving behind him the tall Malaya hills.<sup>2</sup> There, by the force of his dialectical skill,<sup>3</sup> which he had acquired in the traditional manner, from the twice-born Brahmana—who with the thought of achieving oneness with the infinite<sup>4</sup> kindled the threefold fires<sup>5</sup> as ordained in the four Vēdas and performed the five great sacrifices<sup>6</sup> and the six great duties<sup>7</sup>—he defeated his rivals and earned the title of *pārapavāhai*.<sup>8</sup> As he was returning home with great and valuable gifts, he reached the village of Tūngāl<sup>9</sup> of the righteous Pāṇḍyan and of *dharmaic* Brahmanas. In this village, on a platform beneath a Bōdi tree,<sup>10</sup> luxuriant with green leaves, the tired man stayed awhile with

71-84

<sup>1</sup> Pāṇḍyanamagā. Cf. *Putuṇṇu*, Third Ten, colophon. The Cēra is Palyāṇalel-jakṣitavog, younger brother of Tūyavarānban. The legends go on that Gaṇṭanagān, a Brahmana and a Tamil poet, performed ten sacrifices (*yajñas*) and in the course of the tenth, the Brahmana and his lady disappeared by going to heaven. In its accomplishment Keṇakūṭṭavan helped this (see below, canto xxviii, ll. 137-8; also *Akamu*, st. 135).

<sup>2</sup> The Malaya hills are the Pallyl of Tamil literature.

<sup>3</sup> An expert in the science of *larka*.

<sup>4</sup> Desirous of *mōkṣa* or salvation so as to be liberated from the trammels of *samsāra*.

<sup>5</sup> *Gārhapatya*, *dhavanyu* and *dakṣiyāgni*.

<sup>6</sup> *Pāṇṇamahāyajña*, or *pāṇṇayajña* as it is called. It is incumbent on the members of the twice-born classes to perform these every day.

<sup>7</sup> The six duties are learning and teaching, performing sacrifices and having sacrifices performed, giving and receiving gifts. See *Hindu Administrative Institutions*, p. 188.

<sup>8</sup> It is a theme which describes the greatness a learned Brahman attained through the performance of sacrifices. (See *Pura*, *Peṇḍāṇḍai* 'Vāḍai', st. 9.) But here it is the conferment of a distinction by a king on one who comes out successfully in debates with equally learned men. The reference is to the branch of a tree worn to indicate literary powers.

<sup>9</sup> Identified with Tiruttangāl near Sivakāśi railway station. The Brahmanas of this village are termed *Pāṇḍegāṇṇai* by the commentator. Apparently they were one among the many local Brahmana communities.

<sup>10</sup> The reference is to the sacred *āśvattha* tree which was also the Buddhist Bōdi tree. Cf. *Ramā*, Bk. II, ch. lxvii, st. 17 where *Bōdhibhavana* is mentioned.



his staff,<sup>1</sup> water-bowl, white umbrella, fire-stick, a small bundle of articles and slippers, and said: "Long live the victor whose protecting white umbrella assures his certain success. Long live the protector who uprooted the *kaṭambū*<sup>2</sup> from the sea! Long live the king who engraved his bow on the Himalayas! Long live the Poraiyan<sup>3</sup>, possessor of the beautiful and cool Porunai! Long live King Māndaraṇ-Cēral!"<sup>4</sup>

85-98 'Surrounded by a group of playful youths, some with curly hair and some with tufts and some with liping mouths and coral lips, toddling some distance from their homes, he addressed them: "Young Brahmana boys, if you can recite the Vēda after me, you may go away taking this little bundle of jewels."<sup>5</sup> Then the son of the famous Brahmana Vārtikaṇ, by name Ālamarśelvaṇ (Dakṣiṇāmūrti) whose rose lips still retained the fragrance of his mother's milk, in the presence of his playmates, with prattling tongue and great inward pleasure, recited the Vēda, faultlessly observing the correct rhythm. The elderly man was exceedingly pleased with young Dakṣiṇaṇ and presented him with a sacred thread of pearls and bright jewels, as well as with bangles and ear-rings before he departed for his native place.

99-122 'But the sentinels (of the locality) jealous of Vārtikaṇ because his child had been beautified and decorated with fine ornaments, accused him saying: "This Brahmana has

<sup>1</sup>The impedimenta of an orthodox Brahmana. *Kaṭṭikā* may answer to what we call *jāri* still used by orthodox Brahmanas. *Kāṭṭon* (*kāṭṭha*) are twigs of the sacred pipal used for *havīs* in the fire.

<sup>2</sup>See below, canto xxviii, ll. 135-6.

<sup>3</sup>Poraiyan was a title of the Cēra kings.

<sup>4</sup>Perhaps another name of Palyāṇaśeṭṭhulakṣṭuvan. He was a contemporary ruler and chief of Kuṭṭanāḍu while Senguttuvan was reigning at Vaṇḍi.

<sup>5</sup>The Brahmana's love for the Vēda and his magnanimity in giving away valuable jewels to a child reciting it according to established practice show how unselfish were the learned Brahmanas of those golden days.

misappropriated treasure-trove which belongs legitimately to the king." They then threw him into prison. Kārttikai, the wife of Vārttikai, grew frantic. She wept in grief. She threw herself on to the ground rolling and fulminating. Seeing this, the goddess Durgā of untarnished glory refused to open the door of her temple for the conduct of daily worship. When the king of the mighty spear heard that the massive door remained shut and would not open, he was confounded, and inquired: "Has any injustice been done?" Come and tell me if you have heard of any failure in the discharge of our duties to the Goddess of Victory." Then his young messengers made obeisance to the protecting king and informed him of the case of Vārttikai. "This is not fair", burst forth the king in anger and addressed Vārttikai: "It is your duty to forgive me. My righteous rule still has life, though, owing to the ignorance of my men, it has deviated from the ordained path." The king granted<sup>1</sup> him Tangāl with its paddy fields watered by tanks, and Vayalūr of immeasurable yield, and prostrated himself<sup>2</sup> on the ground before Vārttikai the husband of Kārttikai, and in part appeased the unappeasable wrath of the latter.

Then the door (of the shrine) of the Goddess who 123-125  
rode upon the stag, opened so loudly as to be heard throughout the long and broad streets of mountain-like mansions of that ancient city.

<sup>1</sup> All treasure-trove went of right to the king and misappropriation was severely punished.

<sup>2</sup> This shows the religious mind of the king and his fear of the obloquy of wielding an unrighteous sceptre.

<sup>3</sup> Both Tangāl and the adjoining village of Vayalūr were granted as a *brahmadēya* village by the king in order to appease the wrath of the Brahmin and his lady.

<sup>4</sup> Literally: 'showed his chest to the damsel of this vast world.' The commentator says that so far the king had not prostrated himself and hence the earth was raging with heat. But, now, that heat subsided a little. However the term *uvai* may refer to Kārttikai and may mean her rage (which at the miscarriage of justice to her husband would not fully subside) subsided a little.

- 126-131 'At that time, the triumphant king issued the following proclamation by beating a drum placed upon the back of an elephant which was sent throughout the city :<sup>1</sup> "Release all prisoners from the prison. Remit all taxes from those who owe them. Let all who find unclaimed things and discover treasure-trove enjoy them."
- 132-137 'Listen how even such a king committed this act of injustice. There was a prediction that, in the month of Āṣāḍi, on the *tithi* of Aṣṭamī, in the dark fortnight, on a Friday,<sup>2</sup> with Kārttikai and Baraṇi (in the ascendant),<sup>3</sup> a great fire would envelop renowned Madura to the ruin of its king. (That has come to pass now.)
- 138-151 'Hear again, O lady of glittering bangles ! The kings of mighty spears, Vasu and Kumara, who ruled in an exemplary manner with their armies, over the good kingdom of Kalinga encircled by a thick grove, at Singapuram<sup>4</sup> with its fair and fertile fields, and at Kapilapuram with its bamboo forests, became enemies, being agnates, though born in an ancient family of undying prosperity. And to a distance of six *kāvadam*s<sup>5</sup> all round, owing to their war, none could penetrate that region. Then a merchant, Sangamaṇṇi by name, ambitious to increase his wealth, came with his wife, like people escaping unnoticed, bearing a great bundle on his head and began to dispose of his valuable wares in a bazaar of Singapuram of undiminished glory.

<sup>1</sup> A general amnesty and remission of taxes; even treasure-trove became the property of the finder. The state relinquished its rights voluntarily. What affected a certain individual became a general law. Cf. *Kuṇḍavāḍi*, 172.

<sup>2</sup> The mention of the weekday (Friday) has made some scholars draw the conclusion that the epic *Silappadikāram* must be a later composition on the ground that weekdays were unknown to India until the fourth century A.D. But this is arguing from one unknown to another unknown.

<sup>3</sup> *Yalācakkann* is Kārttikai and Baraṇi (see *Purāṇa*, at. 229).

<sup>4</sup> *Uthapuram* and *Kapilapuram* were cities of the ancient kingdom of Kalinga. Vasu and Kumara, agnates, ruled over them. See *Intro.*, p. 34.

<sup>5</sup> The battlefield extended to a distance of six *kādam*s all round.

'O lady of gold bangles! Your husband, Kōvalan, 152-169 in his previous birth was called Barata,<sup>1</sup> and being in the service of this valorous monarch, had in disgust given up the vow (of non-killing).<sup>2</sup> He mistook (Sangamam) for a spy,<sup>3</sup> captured him, brought him to the presence of the king of the conquering spear and beheaded him. Nili, the wife of the murdered Sangamam, finding that she had no resting-place, wandered about the streets and court-yards, and created a commotion proclaiming: "O king, is this your justice? O Vaiśya, is this justice? O commoners, is this justice? O residents of this place, is this right?" She raved thus for fourteen days, and exhilarated by the thought that that was a sacred day she ascended a cliff in order to rejoin her murdered husband in heaven, and fell down cursing<sup>4</sup> thus:

"He who has inflicted this injury upon us shall be overtaken by the same fate."

"That unerring curse has now descended upon thee."<sup>5</sup>

"This is my explanation. Please listen. When 170-178 actions in a past birth by those devoid of goodness yield their results, no (amount of) penance can stop them. O lady of abundant tresses of hair, after fourteen days<sup>6</sup> thou shalt see thy wedded lover in the form of a celestial being, but never more in his earthly form.<sup>7</sup> When she had finished explaining these things in the proper manner to the lady of chastity, the Goddess of Madura liberated the city from the conflagration.

<sup>1</sup> Sans., Bharata.

<sup>2</sup> *Akusa* or non-injury to any living creature.

<sup>3</sup> This shows that the spy system was widely prevalent. For a study of this institution see the *Kautilya Arthaśāstra*.

<sup>4</sup> Nil's curse and its effect upon Kōvalan in this birth. See *May.*, 'Vāṇijimānagarpukakāda', ll. 5-34, for this curse.

<sup>5</sup> No amount of *dharma* in the present birth can stop the laws of pre-ordained fate. The actions of a previous birth yield their fruit in the next birth and, according to one theory, for several continued births if they be of a heinous nature.

<sup>6</sup> See *Sila*, *pudikam*, ll. 50-3.

179-193 Kāṇṇaki then said : 'I will not sit nor shall I stand till I see the husband of my heart'; and she broke her gold bangles at the temple of Korravai,<sup>1</sup> and once again cried : 'I entered this city with my husband by the eastern gate. Alas! I am now going out alone through the western gate.' Unconscious of day or night, she went helpless along one side of the flooded Vaigai. Dejected and sad, little thinking whether she was descending into a pit or ascending a cliff, she climbed step by step up the hill sacred to Neḷuvēḷ,<sup>2</sup> the bearer of the long fiery lance, which tore out the bowels of the sea,<sup>3</sup> cut out the heart of the mountain,<sup>4</sup> and vanquished Asuras; and there, under the shade of a flowery *vēṅgai* grove, she pined saying : 'Alas, I am a great sinner.'

194-200 When fourteen days had thus passed, the king of gods,<sup>5</sup> who with celestials regarded that day as fit for worship, praised the great name of this famous woman, showered unfading flowers upon her and revered her. In a divine chariot at the side of Kōvalan, murdered in the king's city, Kāṇṇaki with the forest-like hair went up to heaven.

<sup>1</sup> Breaking the bangles was a custom in vogue in ancient times. Immediately after her husband's death, the wife broke her bangles, this being the first sign of her widowhood. Kāṇṇaki did this before the Durgā temple. It is interesting that this custom still prevails among certain communities in Southern India.

<sup>2</sup> Arampacavuralāśiriyar identifies this with Thriceengōga, which is not probable. Personal inquiry about any local tradition of a Kāṇṇaki temple there proved fruitless. This hill must therefore be one which was at a distance of fourteen days' walk from Madurai to the west. To venture a conjecture it may be the Palai range containing a sacred shrine of Subrahmanya.

<sup>3</sup> A reference to the vanquishing by the war-god of the *Asura* living in the sea. This tradition still exists in association with the Subrahmanya shrine at Tirubeṇḍur in Tinnevely district. The story runs that after vanquishing the *Asura*, Subrahmanya, departed for Tirupparankuppam in Madurai district where he married Dēvayānti, the daughter of Indra.

<sup>4</sup> This refers to the piercing of the Krautika hill.

<sup>5</sup> It is said that Indra in person took her to Heaven—a rare honour reserved only for women of chastity.

## VENBA

Because it is a fact that gods will worship her who worships not God but worships her husband,<sup>1</sup> Kāṇṇaki, that jewel among the women of the earth, became a goddess and the guest of the ladies of heaven.

## EPILOGUE

Thus ends the *Māturaikkāṇḍam* which describes the virtues, victories, and heroism of the dynasty of the Pāṇḍyas, who held the distinguished spear in their hands among the dynasties of the three crowned monarchs. It also describes the great glory attached to their ancient and famous capital, the richness of their festivals, the approach of the gods to the city, the unfailing happiness of the village communities, the abundance of their rich foodstuffs, the fertility yielded by the great Vaigai river, the never-failing fresh showers supplied by the rain-bearing clouds, the two *virtu*is called *ārapaṭi*<sup>2</sup> and *śāttuvadi*,<sup>3</sup> and the songs and dances in which these were exhibited. These and many other things, illustrative of the unmatched rule of righteousness of the Pāṇḍyan Neṭuñjeliyaṅ,<sup>4</sup> who van-

<sup>1</sup> Cf. *Kuralaṇṇāṭi*, 35.

<sup>2</sup> *Ārapaṭi* (*Ārabhaṭi*)—a kind of drama having for its topic the acquisition of wealth and centering round the achievements of great warriors as heroes, one of the four *nāṭakavṛttis* (*Tamil Lexicon*, p. 242). See also *Śiṅg.*, canto iii, l. 13, comment.

<sup>3</sup> *Śāttuvadi* (*śāttu*)—a variety of dramatic composition which has a semi-divine being for hero and treats of virtue, one of the four *nāṭakavṛttis* (*ibid.*, p. 1362).

<sup>4</sup> This Pāṇḍyan king who was a contemporary of Cōraṅ Senguṭṭuvaṅ is called *Arasa-kāṇṭiṇṇaṅṇa Pāṇḍya-Neṭuñjeliyaṅ*. We have other kings whose names were prefixed by Pāṇḍyan Ilav: *anikaṇṇaṭṭuṇṇa Nāṇṇāṅṇa*, Pāṇḍyan *Cittaramaṇṇaṭṭuṇṇa*, *Nāṇṇāṅṇa*, etc. The *an* 'an' in these contexts means simply, 'dead'. In order to distinguish the one name from the other it was probably then a tradition to prefix to each king's name the place where he died. It is said that the Śāṇḍiri dynasty ruling at Chelout continues this custom of naming themselves. See *Pāṇḍyaṅṇa*, p. 381 r.

quished the army of the northern Aryas, and established peace in the southern Tamil country, and who again slept eternal sleep seated on the throne with his queen of faultless chastity, are described.

BOOK III  
VAṆJIKKĀṆḌAM





## CANTO XXIV

### KUNṚAKKURAVAI

OR

THE DANCE OF THE HILL-MAIDENS

### URAIPPĀṬṬUMADAI

The hill-maidens spoke thus : 'We came to the hillside to I-9  
scare away little birds and drive off parrots, to sport in  
the waterfalls and plunge into springs;' and while  
wandering about with no other concern, we saw a lady and  
asked her : "O lady, who lookest like Vāḷi, who art thou  
that standest in the shade of the fragrant mountain tree,  
*vēṅgai*, after losing thy breast and breaking our hearts?"  
(Kannaki) coolly replied : "I am she whose cruel destiny  
it was to lose her husband on that evil day when ever-joyous  
Madura and its king were fated to be ruined." Hearing  
this, the hill-maidens were struck with awe and worshipped  
her with their bangles and hands uplifted, and the gods shower-  
ed flowers like copious rain.'

The maidens continued : 'In our presence and in that IO-22  
of other hillfolk she was taken to Heaven by the gods  
with her husband. There is no deity like her for our com-  
munity, O people of small hamlets!<sup>2</sup> O people of small  
hamlets ! Let us acclaim this lady as our Goddess, O people  
of small hamlets ! Under the cool shade of the *vēṅgai*  
whose odorous flower-buds (grow) on the slopes of the  
hill with enchanting waterfalls, acclaim this deity, O people

<sup>2</sup> Here we are introduced to the daily life of the hill-men and women.  
They were devotees of Murugan, the god of the *kuzidai* region. V.]] is the  
consort of this god.

<sup>3</sup> *Sigukuḷi* as opposed to *Perumkuḷi*. This indicates that their residences  
were simple in character.

of small hamlets ! Play upon the *tonḍakam*,<sup>1</sup> beat the little drum, blow the horn, and ring the noisy bell, sing the *kurinji*,<sup>2</sup> offer spicy incense, perform the sacrifice of flowers, and erect the surrounding wall with its door, hymn songs of praise and scatter flowers—all in honour of this lady who has lost one of her breasts—so that the great hill may, without diminution, flourish in plenty.<sup>3</sup>

### KOLUCCOL

Then began the song. (The maid said to the lady) :<sup>4</sup>

'Dear girl of beautiful ornaments ! You will not see anything there, (come and) see what is here. The mountain-stream comes bubbling along, as beautiful as Indra's bow, mixed with the black powder of *añjana*, the yellow powder of *arūṭāra* and the red powder of *smdura* (vermilion). We shall go and bathe in it. Let us bathe, friend ; let us bathe.

'Though the lord of the hill who enjoyed us has departed from us, saying "Give up your fears", shall we bathe in the stream that comes from the hill surrounded by a misty grove ? We find no reason, do we, to be displeased at the fresh floods which come after embracing the rocks of his mountain?<sup>5</sup> O, it is only with the fresh stream which

<sup>1</sup> A kind of musical instrument now gone out of use. This and the mention of similar instruments like the drum, the horn and the bell show that music formed an essential part of prayer.

<sup>2</sup> A song appropriate to the hilly region. It may be noted that the ancient Tamils developed peculiar modes of music according to the geographical environment of the whole Tamil land. There was *pālai* music, *neydal* music, *marudam* music, and so on.

<sup>3</sup> *Kuṅḡali* was first adopted as a deity by the hill-maidens, and then by the important kings of South India. A shrine was built for her.

<sup>4</sup> The words of the maid to the heroine. When the hill-maidens began bathing in the waterfalls, their thoughts turned towards their lovers who were at that time separated from them.

<sup>5</sup> The lord of the mountain is the hero. The poet hints that the stream (a lady) embraces this mountain of which their hero is the lord. But the maiden says that they need not be jealous of this action on the part of the stream.

comes after embracing the hillock that we shall play : with whom else should we play, dear friend?

'We can see no single reason to vex our hearts at the new floods which come after sporting with the gold of the hill, do we? O, it is only with the fresh floods that come after sporting with the gold of (our lord's) hill we shall frolic : with whom else should we frolic, dear friend?

'We do not see anything that should vex our hearts, do we?—at this new stream which brings the flower-buds of his mountain? O, it is only with this new stream which brings his mountain flower-buds that we shall play. With whom else should we play, O my friend?'

#### PĀṬṬUMADAI

'O girl of sweet words! We have been sporting, diving deep into pure water till our collyrium-eyes became red, praying to (Subrahmanya)<sup>1</sup> the wielder of the strong deadly spear, and engaging ourselves in *kuravai* (dance). Come along, friend, let us sing.

'O! This is indeed the spear wielded by the deity who never deserts the highly renowned Cendil,<sup>2</sup> Cengōdu,<sup>3</sup> the white hill (Venkugram)<sup>4</sup> and Ērakam<sup>5</sup>—the white, shining, leaf-shaped spear, which put an end to (the Asura)

<sup>1</sup> After bathing to the accompaniment of singing and dancing, these girls prayed to their god Murugan that they might be married.

<sup>2</sup> The identification of Cendil with Svāmimadai, by the annotator, seems to be wrong in the light of Ērakam being called Svāmimadai by Arunagirisaṃgāḥ. *Saccinārāḍaṇḍiyar* in his commentary (Muruga', at. 189) perhaps followed the *Aṟumpadavarai*. Cendil is Tiruccendil, the famous Subrahmanya shrine in Tiruvelli district.

<sup>3</sup> Seven miles from Sankaridurg railway station, and twenty-two miles from Nānakkal, Suban District. The place is also noted for an Ardhanaṛiṣvara temple containing a shrine of Viṣṇu in the same compound. (See Bhesūtar, *The Matsya Purāṇa*, p. 71.)

<sup>4</sup> The identification of this shrine is not yet established.

<sup>5</sup> Ērakam is Svāmimadai, seven miles from Kumbakonam railway station in Tanjore District situated on the northern bank of the Kāvēri. The god enshrined goes by the name of Svāmimūṭha.

Śūra (in the form of a) mango-tree,<sup>1</sup> in olden days, by chasing him into the sea surrounding the earth.

'O! This is indeed the spear held aloft by the matchless deity with six faces<sup>2</sup> and twelve arms; this is the shining spear wherewith (the God) riding the peacock (*piṇimukam*)<sup>3</sup> and celebrated by the king of the celestials, vanquished the Asura enemies and destroyed their greatness.

'O! This is indeed the spear decorating the lovely hands of him who was suckled by six mothers in the lotus-bed of the Śaravaṇai pool (Śaravaṇappūmpaḷi);<sup>4</sup> this is the long spear that destroyed the Krauñca mountain, after cleaving the breast of the Asura who had that hill for his residence.<sup>5</sup>

#### PĀTTUMADAI<sup>6</sup>

'O good girl with bracelets! I am moved to laughter. To cure me of the (love) sickness caused by the owner of the cool hill on which pepper grows,<sup>7</sup> my mother who is not aware of the idle talk in the village (*alar*) thinks that (the spirit of) Kaṭamban<sup>8</sup> (Murugaṇ) has manifested itself in me, and has sent for the Vēḷan's<sup>9</sup> (exorcist) *veriyōḍal*,<sup>10</sup> intending to abjure it.

<sup>1</sup> The present village of Māṇappāḍu about eight miles from Tiruccendūr, is supposed to be another form of the original name Māpāḍu, and is connected by tradition with the Asura Śūra.

<sup>2</sup> *Ṣaṇmukham* of Sanskrit literature.

<sup>3</sup> *Piṇimukam* may also refer to an elephant (see *Paripāḍai*, st. 5). The reference is to a *dēvāsura-yuddha* ending in the victory of Indra, the king of Heaven.

<sup>4</sup> Cf. *Tirumuraṅgāṟu*, II. 253-5. This is a favourite legend found in every *Mahāpurāṇa*, dealing with the birth of this war-god.

<sup>5</sup> Cf. *Māṇḍ.*, canto v, l. 13.

<sup>6</sup> These also are the words of the heroine to her maid, evidently after prayer to their favourite deity.

<sup>7</sup> The chief produce of the hill consisted of cane and pepper.

<sup>8</sup> One of the Tamil names for Subrahmanya.

<sup>9</sup> Another Tamil name of the same deity.

<sup>10</sup> It is a kind of dance performed to cure a man possessed of an evil spirit. The Vēḷan invokes the aid of Subrahmanya and is possessed by the God's spirit and thus exorcises the bad spirit out of the victim.

'O good girl with the lovely bangles ! This again provokes my laughter ! If the exorcist who is appointed to deliver me from love-sickness caused by the lord of these mountains, comes, that exorcist is a fool. If Murugan will manifest Himself then He will be a greater fool, even though He destroyed the Krauñca mountain.

'O good girl with the serrated bracelets ! This also provokes laughter in me. If the exorcist appointed to remove the love-sickness caused by the chieftain of the hill of exceeding fragrance, comes, that exorcist is a fool. If the son of Śiva, seated under the banyan tree<sup>1</sup> manifests Himself then He will be a greater fool.

'O good girl with the choice ornaments ! This further provokes my laughter. To expel my severe sickness caused by the embrace of the lord of this mountain, if the exorcist comes, he is a fool indeed. And if my deity who wears the garland of *kaṭappam*,<sup>2</sup> and the wintry blossoms, manifests Himself, He is much more a fool than the exorcist appointed to drive away my sickness.'

#### PAṬṬUMADAI<sup>3</sup>

(The maid replied) :

'The son of the god seated under the banyan tree (Śiva) will come (riding) his peacock with his consort to the courtyard where the appointed exorcist will perform the *veriyādal*.<sup>4</sup> When he comes, we shall ask his blessing on our marriage with the lord of this great mountain.'<sup>5</sup>

'O son of the god of Kailāsa hill !<sup>6</sup> We worship Your feet that look like red *aśoka* flowers, and also the youth-

<sup>1</sup> Cf. *Kaṭtoṭṭai*, st. 81-3, *Mayi*, canto iii, l. 144. The Dakṣiṇāmūrti form of Śiva is alluded to.

<sup>2</sup> This flower blossoms during the rainy season.

<sup>3</sup> Now follows the reply of the maid to the heroine. Invariably we notice the plural form used by the maid in all love-themes in Tamil literature. The idea underlying this is that the maid identifies herself with the heroine.

<sup>4</sup> Cf. *Pugam*, st. 22.

<sup>5</sup> The reference is to the *gāndharya* form of marriage.

<sup>6</sup> Legend has it that the abode of Śiva is Kailāsa, the divine hill, and hence Śiva is known as Kailāsavāsi.

ful daughter of the mountain folk, who has a crescent-like forehead of the peacock's hue. We beseech you to give us the hero in (a form of) marriage other than that sanctioned by Brahmā.<sup>1</sup>

'We worship your two feet, O son of the daughter of the mountain (Pārvatī)<sup>2</sup>, with Valli of the crescent-forehead, the youthful daughter of the Kuṛavas<sup>3</sup> dwelling in this our ancient mountain. O great god! Make our hero marry so that it may be known unto many.

'She is a Kuṛava lady. She is of our community. With her we worship your two feet, you of the six faces. May he, who touched your two holy feet and promised to wed me, be blessed with a good marriage, and be rid of a disapproved union.<sup>4</sup>

#### PATTUMADAI

'When we were singing thus, the lord of our mountain wearing a gorgeous garland, overheard us with sympathy keeping himself hidden.<sup>5</sup> Before he would depart, I went up to him, touched his revered feet with my hands and stood praying to him. Long live you, friend, and listen to what I said (to him).

<sup>1</sup> The reference here is to the *prāṇāṇīya* form of marriage, which shows that all the eight forms of marriage prescribed by Hindu law-codes were by this time known to the Tamil land.

<sup>2</sup> For the legend see the *Matsya Purāṇa*. Urmā is the daughter of Himavān and Mēnā.

<sup>3</sup> The Kuṛavas are a primitive tribe living among hills and mountains from prehistoric times. They still linger in small numbers leading the lives of nomads.

<sup>4</sup> Here we see that the hero and heroine had already had a clandestine union of which there was idle talk among the villagers. There was fear on the part of the maid that if her parents came to know of it she would be taken to task. We seem to read in these stanzas the disadvantages of *kaṇṇiyal* and the benefits of *kaṇṇiyal*. See *Nāḍiṇṇar*, st. 86.

<sup>5</sup> What follows is the narration by the maid of what had happened when she was making the above remarks. The maid noticed that the hero was overhearing, their conversation and finding him slip away, she ran to him and requested him to marry the heroine in public. She noticed signs of sympathy on his part and opined that the proposed marriage would soon take place.

'You came to this village wearing a *kaḍamba* garland and wielding a spear, for the sake of our damsel. But you have neither six faces nor a magnificent peacock; nor have you the Kuṅava girl (*Vaḷḷi*). Nor do you possess the Lord's well-knit shoulders. The people of these small hamlets will not recognize you as the god who is the wearer of the *kaḍamba* garland. Verily, they are ignorant folk.'

## PATTUMADAI

'Thus then, having heard what I told him of the idle talk in our village, he became sad at heart, but quietly went away. It is likely that the lord of this mountain country will (soon) marry you.

'We shall sing an appropriate song in honour of the chaste lady who is worshipped by many, who was shown her husband by groups of several *Dēvas* and who destroyed the glory of ancient Madura with her breast.

'We shall sing; come, live you long, friend; we shall sing.

'We shall sing; come, live you long, friend; we shall sing.

'We shall sing in praise of her who burnt the city of *Kūḍal* of the tall mansions when its righteous rule vanished. When we sing in praise of her who burnt (*Madura*), we shall (also) pray for the hand of the lord of these mountains in an honourable wedding.'

With sympathy the chaste ladies praise and worship the pretty lady (*Kaṇṇaki*) in this fertile field of ours. Even after the *Dēvas* had with extolment restored this pretty lady (*Kaṇṇaki*) to her husband, they did not cease magnifying her greatness.

\* In anticipation of the early consummation of marriage the maid advised the heroine to worship the new deity, the Lady of Chastity, and be blessed by her, in the belief that Her blessing would not be in vain.



'Praised and worshipped by the Dēvas of the celestial regions, the lady who stood under the sweet-smelling *vēṅgai* of the forest—she who stood in the shade of the *vēṅgai* of the forest—attained her abode along with her husband in Heaven from which she will not be sent back. If we sing in praise of her who will not be sent back from Heaven,<sup>1</sup> this village will also be granted a similar boon.'<sup>2</sup>

'O, our village is blessed with a great boon! It is blessed with a great boon. This village which is to witness the marriage of our lady of gold bangles with her husband, is blessed.

'In this way, while we were singing the song of praise for boons received, witnessing our *kuravai* dance<sup>3</sup> and our *koṇḍunilai*<sup>4</sup> song, our lover would come to this very place by His blessing and enjoy the drink (of heroes). May he, the chief of the western country (Kuḍagu)<sup>5</sup> who carved the bow-emblem on the Himalayas and ruled the Kolli<sup>6</sup> (in the south) live many days in happiness!'

<sup>1</sup> She has attained, in philosophical language, *nirvāṇa*.

<sup>2</sup> The implication is that the blessing of the Lady of Chastity would not only benefit a particular individual but the whole community.

<sup>3</sup> This canto shows that *kuravai* was of different kinds of which at least two are mentioned in the *Silappadikaram*. That which was performed by the women of the cowherds was in honour of Viṣṇu, and that by the hill-maidens in honour of Muruga. We notice differences in their technique.

<sup>4</sup> *Koṇḍunilai* is a kind of cryssal song sung apparently to the accompaniment of the *kuravai* dance. This is evident from the *Kallitogai*, st. 39, and the commentary thereon.

<sup>5</sup> The term *kuḍavar-kū* is important, and stands for the king of the western region of the Tamil land. It is worth noting that the ancient poets divided the whole Tamil land into three regions—west, east and south. At the head of the eastern region was the Cōla the *Kuṇṇavar-kū*, and of the south was the Pāṇḍya, the *Teyyavar-kū*. (See *Paṭiṇṇu*, st. 55 for the use of the term *kuḍavar-kū*.)

<sup>6</sup> The Sangam classics refer to Kolli in their addresses to the Cōra (see, for example, *Puranānūru*, st. 22; *Akanānūru*, st. 200; *Paṭiṇṇu*, st. 73). From this we can deduce that the Kollimālai formed an important portion of the ancient Cōra kingdom.

## CANTO XXV

### KAṬCIKKĀDAI

OR

#### THE DECISION TO MARCH NORTH

WHEN the prince of the powerful sword, the son of 1-7  
the Cēra,<sup>1</sup> who, to the astonishment of the Dēvas,  
destroyed the *kaṭambu* fenced in by the deep sea, and  
who carved his bow-emblem on the Himalayas, stayed  
happily in his silver-white palace beside the (artificial)  
fountain, with his consort Iṅgō-Vēṇmāl,<sup>2</sup> he expressed  
a desire to go and see the mountain, whose groves were  
surrounded by clouds, and the music of whose waterfalls  
resembled an ever-sounding labor.

Thereupon he left the neighbourhood of Vāṇji accom- 8-16  
panied by a large retinue of women spread over an  
extensive route so that he appeared like Indra of the  
mighty spear, who desirous of sporting with the divine  
damsels dwelling in the grove, rich in the wealth of  
its flowers, mounted his great elephant (Airāvata)<sup>3</sup> and  
spread his retinue over a distance of one hundred and  
forty *yōjanas*, in a region of golden-flowered trees, wide  
stretching river-banks, islets set in sparkling waters,  
groves edged with young trees, play-houses and assembly  
halls.

<sup>1</sup> *Uham.*, st. 127, 347. The reference is to Cēralōṭṭay. See *padikam*. Cf. *Aham.*, st. 396. The Cēra line is mythically traced to Heaven.

<sup>2</sup> *Seṅguttuvay*'s queen. It would appear that she belonged to the line of Vēṇr who reigned in later days from Koṭumbālār in the Pudukottai State. (See *Pudukottai Inscriptions*, Also Ep. Rep., No. 315 of 1903, no. 1908, pp. 87-9.) Similar names Irulkuṭṭē, Irungōṭṭē and Iṅgōṭṭē are found in the inscriptions. The Koṭumbālār line is a branch of the ancient Vēṇr dynasty that was flourishing in the days of the Saṅgam epoch (see M. Raghava Aiyangar, *Cēray-Seṅguttuvay*, p. 24, and *Cērayēṇḍar dayavaṇṭaku*, pp. 35-6).

<sup>3</sup> Indra's elephant.

17-23 With his suite he reached the bank spread with fine sand dunes from the Pēriyār river,<sup>1</sup> which falls from the great mountain and appears like a garland on the breast of Viṣṇu. Its flowing waters were covered with fully blossomed *kongu*, *vēṅgai*, *koṅṅai* in overhanging clusters, as well as with *nākam*, *tilakam*, and fragrant *āram*, around which swarms of bees and beetles were murmuring their sweet songs. Here he stayed at ease.

24-32 Everywhere could be heard the songs of the hill-women accompanying the dances proper to each region, the music of the priest<sup>2</sup> (Vēlaṅpāṇi) in honour of the victorious God of the red lance, the *vaḷḷai* song sung to the pounding of the grain, the shrill shouting of the guards in the *tinai*-fields, the clamour of the Kuṇavar as they broke open honey-combs, the heavy drum-beat of waterfalls, the trumpeting of elephants attacking tigers, the loud high-pitched voices of the watchmen (*śēṇōy*) in their lofts, the noises of mahouts as they trapped elephants in the *kheda*, besides the clangour of his promenading army.

33-55 Then there appeared before him the hill-folk like vanquished kings,<sup>3</sup> laden with tribute, awaiting his audience in the court at flourishing Vaṅḡi, rich in rare articles. They came carrying on their heads such presents<sup>4</sup> as: the white tusks of elephants, loads of *ahil*, whisks of deer-hair, pots of honey, chips of sandalwood, lumps of red *sindura*, loads of *añjana* and beautiful *aritāra*.

<sup>1</sup> This is *Poyyāṇi* (Sanskrit, *Pāryavāhini*) which takes its source in the Arumalai Hills. See Panat R. Raghava Aiyangar's *Vaṅḡmānagar*, p. 54.

<sup>2</sup> Here are depicted the customs and the habits of the hill people. Each priest was named *Vēlaṅ*. They trapped elephants and gathered honey. In addition to ordinary watchmen it appears that there were guard-stations, made by erecting huts in the thick branches of lofty trees where men were stationed to raise a hue and cry whenever they anticipated danger from wild animals or their enemies.

<sup>3</sup> This demonstrates that there were a number of tributary kings to the Cēra, who was the *de facto* overlord of the Tamil country. It appears that the tributes were generally paid in kind. Cf. *Perumkudai*, Bk. I, ch. lviii, l. 83-99.

<sup>4</sup> Here we are furnished with a list of fauna and flora of the mountain.

cardamom stalks, pepper stalks, *kūvamūru* (arrowroot flour), luxuriant *kavalai*, ripe coconuts, delicious mangoes, garlands of green leaves (*pacčilai*), jack-fruits, garlic, sugarcane, flowery creepers, rich bunches of areca-nuts from luxuriant palms, bunches of the big variety of sweet plantains, *aḷi* cubs, lion cubs, tiger cubs, young rutting elephants, young monkeys, bear cubs, *varuḍai* deer that roan the hillsides, fawns of the timid deer, fawns of the musk deer, harmless little mongooses, peacocks with beautiful feathers, *neri* kittens (ivet cats), wild hens, and parrots with their honeyed words.

They said: 'We have been your slaves for seven 56-63 generations. Long live your prowess! Under the forest *vēṅgai* tree a lady with a breast plucked out, suffered unequalled distress; but celebrated by celestials she ascended to Heaven. The celestials praised her. We do not know which is her native place, and whose daughter she is. But we know that she came to your country. May your line last for several hundred years!'

Thereat the great Tamil scholar *Śāttan*,<sup>1</sup> who had 64-86 been witnessing with wonder and joy (all that was happening), addressed the king, the delight of the world and the wielder of the long spear, thus: 'Listen, O great and powerful king! I shall tell you what happened to the lady of lustrous bangles, and to her dear husband, as a result of an ill-fated anklet. I will also tell you how that beautiful woman took her anklet and pleaded before the king of powerful troops, and also how the great and ancient city of Madura was razed by the rising flames from the undeveloped breast of that great lady of chastity, who threw her fair anklet before the queen and left her in wrath

<sup>1</sup> *Śāttalai Śāttanār*, the author of the epic *Maṇimēkalai* Here is unquestionable internal evidence that *Śāttanār* and *Ṭṇṇō-Aṇṇigal* were contemporaries, and that both the *Maṇimēkalai* and the *Śilappadhikāram* are not romances but are historical documents portraying contemporary political and social life in the Tamil land. *Śāttan* was an eye-witness to what happened in Madura.

declaiming thus : 'O lady of the five-plaited hair ! Know this : 'The Pāṇḍyan king, who sat on the lion-throne wearing Lakṣmī in his breast, fainted and died, unable to resolve the perplexity of the lady of flower-wreaths.''' Without waiting to hear Kaṇṇaki's heroic words in full but not uneasy in mind although unable to support her great sorrow, the noble queen touched his flowery feet and fell dead, saying : 'Let me go the way my lord has gone' as if her soul sought the departed one.

87-92 'As if it were her intention to point out to you, and to tell you, O mighty king, the nature of the injustice perpetrated by the powerful Pāṇḍyan, (Kaṇṇaki) came to your kingdom, not (wishing) to return alone to her own native place. O king, may your rule of great fame prosper from æon to æon !'<sup>1</sup>

93-104 When he heard of the cruel deed of the king of the Pāṇḍyan country, the Cēra, the king of kings, was anguished and said : 'Before these words, which well deserve condemnation from any monarch of our status, reached our ears, it is good that the Pāṇḍyan laid down his life. For it is the departing soul of the king that has straightened the righteous sceptre,<sup>2</sup> which was bent by this irresistible act of destiny.

'If rains fail, great havoc is caused (to the country). If living beings suffer unrighteousness, widespread fear is caused. Paying due regard to the welfare of his subjects, and wary of tyrannical rule, a protecting king<sup>3</sup> born of a noble line occupies a position which is but suffering and is not to be sought after.'

<sup>1</sup> Cf. *Maduraikkāṇṇi*, I. 194.

<sup>2</sup> In simple words : hitherto the sceptre had been straight, but an unjust act made it bend. The king's voluntary death, however, removed the stigma attached to it and made it once more a righteous sceptre.

<sup>3</sup> The responsibilities of a king are emphasized here by the author. These lines follow the Sanskrit law-codes where the king is ordained to discharge his duties without any regard to rights. The ancient kings did their duty first and then claimed their right. Even an autocratic ruler like Rāvaṇa followed *svadharma*. (*Rāmāyaṇa*, 'Yud', ch. lxxii.)

The king spoke thus gracefully to the learned poet 105-109  
 who had graphically narrated the tale of woe, and said to  
 his queen : 'One chaste lady lost her life in peace when her  
 husband died. The other in wrath came to our kingdom.  
 Of these two, O fascinating lady, speak, who is better?'

When the monarch said this, the great queen replied :<sup>1</sup> 110-114  
 'Let the (Pandyan) queen whose soul departed before  
 she experienced the agony of surviving her husband,  
 enjoy the great bliss of Heaven ! And let this Goddess of  
 Chastity who has come to our extensive country be duly  
 honoured.'

The king with the garlanded white umbrella, approved 115-121  
 these words and turned towards his learned councillors  
 when they said : 'Either from the Podiyil hills of immortal  
 renown, or from the great Himalayas where the bow-  
 emblem has been carved, a stone should be brought to  
 fashion her image. Both are equally sacred because  
 one is washed by the floods of the Kāvēri and the other  
 by the holy Ganges.'

The monarch replied : 'It is no matter for felicitation 122-140  
 if kings born in my family of great swords and high valour,  
 be satisfied merely with picking up a stone from the  
 Podiyil hills and cleansing it in the waters of the ancient  
 Kāvēri.<sup>2</sup> If the king of the high mountains (Himalayas),  
 where live the twice-born<sup>3</sup> Brahmanas<sup>4</sup> distinguishable by  
 their matted locks of hair, undried garments, three-stringed  
 sacred threads on their chests, and the strength of their  
 three sacrificial fires, does not give us the stone needed  
 to carve an image of the great Lady of Chastity, then we,

<sup>1</sup> This shows that the queen also took part in the deliberations of the State. We know from the *Rāmāyaṇa* that Monḍodari went to Rāvaṇa's court after the death of Prahasita, and dissuaded him by several arguments from fighting Rāmā (See Dikshitar, *Hindu Administrative Institutions*, p. 160.)

<sup>2</sup> This proves beyond doubt that a part of the Kāvēri region belonged to the Cōra Kingdom. It may be noted that the Kāvēri which is seven miles from Vahjikkaruvār is as much the Cōra river as it is the Cōla.

<sup>3</sup> *Doṣṭas* of Sanskrit literature.

<sup>4</sup> Some of the habits and customs of Brahmanas are mentioned here.

wearing our *vañji* garland from the south, shall demonstrate to those who have survived those already dead, the instability (*kāñci*)<sup>1</sup> of infamous lives which do not pursue the ordained path, the bridal *kāñci*<sup>2</sup> indicative of the giving in marriage of the ever-youthful girl (*Umā*) born in the ancient family to the moon-crested *Dēva* (*Śiva*), and the great *kāñci*,<sup>3</sup> to the opposing northern (king). We shall deprive him (the Himalayas) of his high crown, resplendent like the moon, and shining with a victory-giving garland of *mandāra* flowers strung together with full-blown *vēṅgai* blossoms. We shall look to all this.'

141-149

With these words, he adorned his elephant-soldiers with *vañji* garlands, celebrating the auspicious day when the umbrella was taken out (*kuṭainilaivañji*),<sup>4</sup> the glorious success of the *Cēra* (*korraavañji*),<sup>5</sup> the high distinction of earning the perpetual title the *maharājya*,<sup>6</sup> the great and glorious *vañji* (*peruvañji*)<sup>7</sup> victory, and the unmatched fame achieved by the supply of large quantities of food (*peruncōṟruvañji*)<sup>8</sup> and lastly, the triumphant *vallai* of everlasting glory (*korrauvallai*).<sup>9</sup> He made his war-attired

<sup>1</sup> This is *kāñci-l-tēyāi*, a major theme describing a warrior defending his position, wearing a garland of *kāñci* flowers. (See *Tolk.*, 'Iṭṭai', *sūtra* 24).

<sup>2</sup> *Makappār Kāñci*. See *Puga.*, *veṅbāmālai* iv, st. 24.

<sup>3</sup> *Etirūṟṟūlai* is 'to take a firm stand for making an attack' (*Tamil Lexicon* p. 525). Cf. *Pingalaṇḍai* 'Vaṇkar'—*etirūṟṟai kāñci*.

<sup>4</sup> 'Theme of a king sending the royal umbrella in advance in an auspicious hour before he actually sets out on an expedition' (*Puga.*, *veṅbāmālai* iii, st. 3). See also *Tamil Lexicon*.

<sup>5</sup> 'Theme extolling a king who destroyed his foes with his sword' (*Puga.*, *veṅbāmālai* iii, st. 7).

<sup>6</sup> *Māyavañji* is a theme indicating the status of overlordship after vanquishing the enemy. See *Tolk.*, 'Puṇat', *sūtra* 8, comm. by *Umapūranar*. cf. *Puga.*, *veṅbāmālai* iii, st. 21).

<sup>7</sup> *Peruvañji* is yet another theme (*Puga.*, *veṅbāmālai* iii, st. 22) treating of setting fire to the enemy's country.

<sup>8</sup> *Peruncōṟruvañji* is what the *Tolkāppiyam* styles *peruncōṟṟūlai*; 'Foral'. 63. (See also *Puga.*, *veṅbāmālai* iii, st. 23.) It is a theme treating of a king feasting his soldiers sumptuously on the eve of a battle.

<sup>9</sup> *Korrauvallai* is 'a theme indirectly describing the prowess of a king by regretting that the enemy's country will be destroyed' (*Tamil Lexicon*, p. 1167). See *Puga.*, *veṅbāmālai* iii, st. 7; also *Tolk.*, 'Puṇat', *sūtra* 8.

army wear garlands of unbroken palmyra leaves, and exhorted them saying: 'Outside the golden city of unflowering Vañji', we shall wear the *vañji* garlands<sup>1</sup> so that they may keep company with our fierce swords.'

Villavaṇ Kōdai (his minister), then addressed the king: 'May your righteous rule last many years! You fought against your equals who surrendered their tiger-flag and fish-flag on the bloody battlefield of Konkav.<sup>2</sup> This (incident) has reached the ears of elephants stationed in the eight directions.' My eyes will never forget the sight of your advancing elephant in the midst of Tamil hosts which destroyed the joint forces of Konkavar, Kalingar, the cruel Karuṇiṭṭar, Bangalar,<sup>3</sup> Gangar, Kaṭṭiyar<sup>4</sup> famous for their innumerable spears, and the northern Aryas.

'Nor can we forget the valour you displayed single-handed, when having made your mother bathe in the full and rising floods of the mighty Ganges,<sup>5</sup> you waged such a terrific war against a thousand Aryas, that the cruel God of Death stood aghast.

<sup>1</sup> Cf. *Puganā*, st. 100: also st. 22 and st. 27.

<sup>2</sup> Here is a pun on the word *vañji*. The city is ever young and can never become old on account of the monarch's prowess.

<sup>3</sup> The Cēra defeated the Pāṇḍya and the Cōla monarchs and became the overlord of the Tamil country.

<sup>4</sup> *Digvijayas* of Sanskrit mythology.

<sup>5</sup> The enemy kings of the Cēra king. The Bangalar are probably the people of Bengal. The Gangar may be the early Gangas.

<sup>6</sup> The Kappi seemed to have occupied the region, south of *Vadugarbāma*. They are frequently mentioned in the *Ahanāyāra* (st. 44 and st. 226) and also in *Kuṇṭatogai*, st. 11.

<sup>7</sup> This shows that Senguttavaṇ had already been to North India once and shown his prowess. From a vague reference in the *Puganāyāra* (st. 62 and 63) that when Senguttavaṇ's father and others fell slain in battle their women also committed *sati* it is argued that this expedition of Senguttavaṇ was to secure a stone on which to carve an image of his mother. Against this theory must be set the fact that (1) there is no implicit reference to the *sati* of Senguttavaṇ's mother (2) that there is no reference, explicit or implied, of a stone for an image, and (3) that according to *Arampadavai-cāṭīriyar* it means that she was taken on a pilgrimage for a sacred bath.



165-172 'If you now propose to extend the Tamil sway over the entire region fenced in by the roaring sea, there will be none in the whole world who can stop you from doing it. So send a message to the following effect : "The object with which our king goes to the Himalayas is to bring a stone on which to carve the image of a deity." Seal it with your clay seal<sup>1</sup> bearing the designs of the strong bow, the fish and the tiger, emblems of the Tamil country, and send it to all the kings of the north.'

Thereupon Aḷumbilvē<sup>2</sup> replied :

173-177 'The spies of all countries situated in the cool shade of the *nāval* tree (i.e. *Jambūdvīpa* or India) never leave the borders of our protecting (capital) Vañji.<sup>3</sup> Will not these spies send information to their respective kings famous for elephants with ornamental trappings? So, it will be enough if we proclaim (your expedition) by tom-tom in our own city.'

178-194 The king of the troops irresistible in battle (Senguttuvan) agreed. When he reached the glorious unfadable city of Vañji, rich with tribute obtained from expeditions against enemies, it was proclaimed throughout that magnificent city by the beat of a drum carried on the nape of the strong elephant of state.<sup>4</sup>

'Long live our gracious king! May he protect the world from age to age. Because our guardian monarch marches forth to procure a stone from the great Himalayas inscribed with the bow-emblem, all ye who are kings of

<sup>1</sup> Note the use of the clay seal for letters of administrative importance. It is of interest that similar seals have been discovered among the recent pre-historic finds in the Indus valley.

<sup>2</sup> Aḷumbilvē was apparently a Vūṭir chieftain of a small area called Aḷumbil. In this sense the word occurs in Sangam works like the *Ahanāgaru*, st. 44 and *Maduraikkāṇṇi*, ll. 344-5.

<sup>3</sup> This proves the extensive nature of the spy system explained in the *Kaṇṇaliya Arihaśāstra* and the *Tirukkurāḷ*.

<sup>4</sup> A feature of *dharma-yuddha*, (the *dharma-vijaya* of the *Arihaśāstra* and of Aśoka's inscriptions). This was to inform everyone concerned beforehand.

the northern countries, come forth to meet him with tributes. Save yourselves, by remembering (before it is too late) the heroic exploit of our monarch who overthrew the *kaḍambu* of the sea,<sup>1</sup> and his equally heroic deed of curving the bow-emblem on the Himalayan slopes.<sup>2</sup> If you will not listen, abandon your wives and lead the lives of anchorites. Long live the army,<sup>3</sup> precious as his own face to the king who wears victorious anklets.<sup>4</sup>

<sup>1</sup> See above, canto xxiii, ll. 81-2.

<sup>2</sup> There is a special reference to Saṅgaṭṭuvag's planting the emblem of the bow on the Himalayas in the *Śrīpaṇṭaggaḥṇaḍaḥ*, ll. 47-50.

<sup>3</sup> The term *senānūkham* is a Sanskrit expression and means generally a division of an army. In military literature it may also mean a division of the army consisting of three elephants, three chariots, nine horsemen and fifteen footmen.

CANTO XXVI  
KALKŪTKĀDAI  
OR

BRINGING THE STONE.

1-18 AFTER the tom-tom<sup>1</sup> had been sounded, the king mounted his ancestral lion-throne when the *parohita*,<sup>2</sup> the chief astrologer, the celebrated ministers, and army commanders gathered together and blessed him : 'Long live our king of kings.' They requested him to indicate to them the royal intention (to march) in the (northern) direction. The Cēra of the white umbrella, which rose higher than that of all the rival kings of great armies, declared publicly thus : 'If the remarks of the kings of the north, who lead insecure lives, communicated to me by saints residing in the Himalayas, when they came here, are to be passed over in silence, that will cause humiliation to kings such as ourselves. So, if my unfailing sword does not successfully help me to make the northern kings carry on their crowned heads the stone on which the deity's image is to be carved, and if I fail to strike terror into the hearts of my enemy-kings who are ardently war-like and who wear glittering anklets, may I become the wielder of a sceptre striking terror in the subjects of my own fertile regions.'

19-24 The *āsān* then said : 'O mighty conqueror in battle ! These remarks apply only to kings ( the Cōḷa and the Pāṇḍya) wearing garlands of *ār* and margosa flowers, and

<sup>1</sup> See below, canto xxix, 'Uṛūppaṭṭumaṇṇi'.

<sup>2</sup> The *parohita* was an important limb of the State and was a member of the ministry. This reminds us of the status he occupied in the *Aśvabāhira* polity, where it is said that the arms of the Kṣatriya aided by the science of the Brahmana attain success. The technical term is *āsān* (Sams., *Ācārya*). (*Ar. Sās. Bk. I, ch.3.*)

beautiful jewelled crowns. O Imayavaramba! Is there any monarch who dares to defy your wrath?' They meant no insult to you; so curb your anger.'

At this the astrologer versed in the five *kāṇṭis*,<sup>1</sup> who 25-31  
knew the effects of the planets in each of the twelve signs of the zodiac,<sup>2</sup> rose up and said: 'Powerful king! Long live your valour! The time is now auspicious for making the rulers of this vast earth prostrate themselves before your beautiful lotus-feet. Prepare to start out in that direction which you intend to follow.'

When the monarch of unfailing success heard this, he 32-42  
ordered that his sword and umbrella should be taken northward. Then to the accompaniment of cheers from the *Pannar*,<sup>3</sup> the war drum made a deafening noise, so as to cause Ālīśēṣa, bearer of the weighty earth, to bend down his head.<sup>4</sup> Jewelled lamps dispelled the darkness of the night; and (lifting up) their ranks of closely flying banners, the striking-force, the five great assemblies and the eight great groups, the *parāhita* in the service of the king rich in fierce horses and elephants, financiers, upholders of *dharma*, and executive officers, all spoke (with one voice): 'Long live the ruler of the whole earth.'<sup>5</sup>

<sup>1</sup> Cf. *Kuṇḍavēpā* 773.

<sup>2</sup> *Tiṭi*, *Tāram*, *Nakṣatram*, *Yōgam* and *Karanyam*. Also *Najju* (ally), *Aṭai* (success), *Uṇnam* (leading to glory), *Pakai* (enemy), and *Nīṇam* (leading to dishonour).

<sup>3</sup> This shows the development of astronomy in the Tamil land and the illud faith of the people in the effects of the movements of planets on individuals and the State. *Mantṛikay* (Sansk., *Mantrika*) is the technical term for the astrologer.

<sup>4</sup> Bards who encouraged and cheered an army. That such a system was in vogue, even with regard to Aryan warfare, is testified to by the dramatist Bhāsa and the statesman Kaṭiāya. Here it was the *parāhita* who instilled enthusiasm into the minds of the soldiers. (See *Hindu Administrative Institutions*, p. 294.)

<sup>5</sup> The reference is to the legend of the serpent Ālīśēṣa bearing the heavy weight of the earth.

<sup>6</sup> The blessings of the officers of the State on the eve of the march of the army.

43-49 His sword of increasing martial repute and garlanded white umbrella were then placed on the nape of the great elephant<sup>1</sup> accustomed to swallowing large balls of rice, and taken outside to their appointed places near the fortified walls.<sup>2</sup> Then the monarch who was distinguished by a garland of palmyra leaves intertwined with perfect *vañji* flowers, entered his assembly hall, and entertained to a grand feast<sup>3</sup> the leaders of the great troops who were clamorous and eager for vigorous warfare.

50-57 The sovereign lord of the sharp sword, decorated his crown of gems with *vañji* blossoms from the unflowering *Vañji* when the morning drum sounded at the gate, announcing the time for other kings of the earth<sup>4</sup> to pay their tributes. With the victorious *vañji*-wreath were worn the sandals of the great God in whose form the whole universe manifests itself (*Śiva*), and who wears the crescent in His long, dark matted hair; and having laid the head that bowed to none (else) at His holy shrine,<sup>5</sup> he circumambulated it. The sweet fumes from the sacrificial fires<sup>6</sup> offered by the Vedic Brahmanas deprived his garland of its lustrous colour. He then mounted the nape of his proud war-elephant.

58-67 There appeared before him some persons bearing the

<sup>1</sup> *Pañjavarttagam* was the name of the State elephant.

<sup>2</sup> Preliminaries on the eve of the march of the army. Belief in an auspicious hour was universal and the *parathidnam* and prayers show the prevalence of superstitious ideas.

<sup>3</sup> It is to be noted that the feast was given in the night. See, for an explanation of the term *paramēga*, canto xxv, l. 144, and n. 6.

<sup>4</sup> A reference to the time for meeting subordinate chieftains.

<sup>5</sup> This shows that *Serguṭṭuvay* was a flower of the orthodox religion which consisted in the worship of *Śiva* and *Vignu*, whence any sectarian bias. The temple under reference must have been the *Puṣpadi-Kōḍ* of the present *Karūr*.

<sup>6</sup> Here is a clear reference to the religion followed by the *Śīva* monarch. It was the *Vaidika* religion, an important feature of which was the fire-rite. This shows that the Brahmanas of those days were largely engaged in performing Vedic sacrifices, and were *aguhétrins* and hence *Dikēṭars* in the real sense of the term.

*prasādam* of the Lord (Viṣṇu) who slumbers<sup>1</sup> in a (yogic) trance at Āḷakamāḍam<sup>2</sup> and addressed him with benedictory words: 'May success attend on Kuṭṭuvay,<sup>3</sup> the lord of the west!' Since the king had already placed on his crown of gems the beautiful sandals of the Lord whose matted hair bears the Gangā, he received this *prasādam* and carried it on his fair, bejewelled shoulders.

As he thus gloriously set forth, the dancing-girls 68-73 who had gathered in the different theatres appeared with clasped arms and said: 'O conquering monarch! May you under the shadow of your white umbrella on your elephant with its forehead decked with *vāhai*, *tumbai* and *pōndai*, present so delightful a sight as to cause our lustrous bangles to become loosened.'<sup>4</sup>

On the one side Māgadh poets,<sup>5</sup> Vaitāḷikas and Sūtas 74-77 praised his success in the field of battle; on the other, elephant warriors, cavalry captains and soldiers with shining swords,<sup>6</sup> celebrated the might of the royal sword.

<sup>1</sup> This refers to the *yoganidra* of Viṣṇu as mentioned in the Purāṇas.

<sup>2</sup> The identification of Āḷakamāḍam with the Padmanābhavāmī temp'e at Trivandrum by the commentator Arumpadavendārīyār is unconvincing. (See also K. K. Seshu Aiyar's views in *J. I. II.*, 1932, pp. 135-63.)

Āḷakamāḍam is probably a reference to the Vaiṣṇava temple that is now found in the suburb of Kōṇṇi. For it is a far cry from Trivandrum to the capital Vāṭṭu. To have carried the *prasādam* all that way would have taken several days in those times of slow communication and difficult transport. It is impossible to think that the news of the march had reached distant Trivandrum and made the temple authorities go post haste, even to Cranganore for the sake of argument, or to Kōṇṇi, to bless that king. It is remarkable that there is no trace of such a Vaiṣṇava temple near or about Cranganore.

<sup>3</sup> Kuṭṭuvay is apparently a title adopted by Imrayavarambaṅ after he had extended his sway to the Kuṭṭanāḍu, and in the same way the Kuṭṭakkā implies that the Cēra was also the lord of the western country. It may be noted in passing that these two *nāḍus*, the Kuṭṭan-nāḍu and the Kuṭṭa-nāḍu, are portions of the Kuṭṭamolin-nāḍu which formed a large division of the ancient Cēra empire.

<sup>4</sup> The implication is that they are soon to be separated from their lovers.

<sup>5</sup> (Saka, Māgadhā.) The presence of Māgadhās and the Sūtas was a North Indian convention. Their function was to glorify the king in season and out of season. Cf. *Ar. Śāz.*, Bk. X, ch. 3.

<sup>6</sup> The foot-soldiers were often enlisted from the Maravar class who were a virile and hardy tribe.

78-92 (In this manner) the monarch left Vañji, like Indra leaving his celestial city to attack the Asuras. The leaders of the army and the advance guard of his forces, which seemed to have spread to the very shores of the foaming sea, made the backs of the mountains bend (beneath their weight) and caused the plains to quake. He marched thus with his prancing steeds and decorated chariot corps, till he reached the outskirts of the blue mountain (Nilagiri).<sup>1</sup> There the swaying elephants the chariots, the horses and the veteran foot-soldiers stayed in a camp (*pāḍi*) protected by zealous guards. The king, resplendent as the sun, graced Mother Earth with his holy feet, and as he went to his great chamber he received the praises of his able warriors.

93-104 Afterwards, prompted by a desire to see this ruler of the vast earth who was like Indra<sup>2</sup> in wealth, saints moving in the sky left for the royal assembly and appeared with their bodies flashing like lightning. The monarch rose up and rendered them obeisance,<sup>3</sup> whereupon they said: 'Listen, O Cēra born in Vañji through the grace of Śiva<sup>4</sup> of the matted hair: We are going to the Malaya (Podiyil) hills. It is your duty to protect the learned Brahmanas who live there, O great king!' They then blessed him and departed. Soon after appeared the  
105-115 dancers from the Konkapa country,<sup>5</sup> exclaiming: 'Long live the lord of the sea-girt earth!' The fierce Karunāṭar in their respective dresses and ornaments, and actresses whose dark curly hair was loosely woven with shining

<sup>1</sup> The army halted at the Nilgiri hills.

<sup>2</sup> The comparison of Senguṭṭuvag with Indra who went to attack the Asuras, shows the influence exerted by Sanskrit legends on the Tamil land.

<sup>3</sup> This statement is appropriate to the Purāṇic tradition that the Gandharvas, Yakṣas, Kinnaras and others used to fly in the air. As they were supposed to be divine beings, they were also worshipped.

<sup>4</sup> Here is further evidence to establish the personal religion of the Cēra King.

<sup>5</sup> The kingdoms of Konkapa and Karuṇāṭaku are under reference.

garlands, whose incipient breasts were adorned with (jewelled) chains and whose long eyes resembled dark carps, sang thus in the *pāyivari* :<sup>1</sup>

'The black koels send forth their note : the bees produce the music of the *yā!* The summer, when buds bloom, has come ! Yet our lover has not appeared.'

Next came the people from the Kudagu country, with 116-121  
their (dancing) girls, possessors of fine bangles and carp-like long eyes. They celebrated in song the *kuravai*<sup>2</sup> peculiar to winter, thus :

'O lady wearing bangles of fine workmanship ! Put on your jewellery ; watch the moment ; the clouds gather rapidly with loud thunder-claps. The chariot in which my lover rode has returned. He has finished his work.'

The *Ōvar*<sup>3</sup> also came blessing the king. 'May our 122-124  
king with the mighty sword bring his expedition to a successful end<sup>4</sup> and live long with his flourishing circle of friends and followers.'

The wielder of the lance that made his enemies quake 125-140  
rewarded those who praised (him), in the manner ordained by the master of dances,<sup>5</sup> with rare ornaments of which they had no knowledge. When he rested, the gate-keeper came and reported : 'O king of the righteous sceptre, and of the lofty standard with the bow-emblem ! One hundred and two actresses, and two hundred and eight accompany-

<sup>1</sup> *Pāyivari* was the song sung during summer by the heroine who expected the arrival of her lover.

<sup>2</sup> *Kōrkkuravai* is a kind of dancing and music appropriate to the winter season. Here it may be noted that at one and the same time while it was summer in Koonan it was winter in Kudagu which bears testimony to the author's accurate geographical knowledge. It is also worth noting that this is the third kind of *kuravai* mentioned in this classic. The other two already noticed are *Ācciyarkuravai* and *Kuṇṭakkuravai*.

<sup>3</sup> *Ōvayar*, a tribe. Arumpadavurnāśiriyar speaks of them as *Ēṭṭalar* (panegyrist). This is not convincing as panegyrists have already been mentioned.

<sup>4</sup> Literally, 'finish the work assigned to his sword'.

<sup>5</sup> An officer of the State (perhaps in charge of fine arts like music and dancing).



ing singers, and one hundred jesters who are adepts in the ninety-six modes of *pāṣaṇḍa*,<sup>1</sup> one hundred lofty chariots,<sup>2</sup> five hundred spirited elephants, ten thousand steeds with trimmed manes, twenty thousand carts laden with different kinds of merchandise<sup>3</sup> from the northern country unknown to other places, with their contents marked by pictographs, and lastly a thousand *kañjukas*<sup>4</sup> with well-coiffured heads, under the leadership of Sañjayan,<sup>5</sup> have arrived at the gate.'

141-155

The king said: 'Let the dancing-girls, the great officials, and musicians, both vocal and instrumental, come hither along with Sañjayan.' Sañjayan then entered the splendid assembly hall of the righteous king, made his obeisance, and after praising him in many ways, he introduced to him in order the most distinguished officials, and also the hundred and two players, and addressed him thus: 'O king wielding the righteous sceptre! The Nūṟruvar Kappār<sup>6</sup> who have no differences

<sup>1</sup> Ninety-six kinds of *pāṣaṇḍas* are distinguished. There is nothing to corroborate this in Sanskrit literature. Apparently there were a number of heretical sects.

<sup>2</sup> The numerical strength of the army and commissariat which followed Senuguṭṭuvag in his northern expedition.

<sup>3</sup> Here is evidence of the use of the Indus script and the Egyptian script in the ancient Tamil land, implying a large volume of trade between these countries and the far south of India.

<sup>4</sup> *Kañjukamāḱkaḷ*, literally, 'men attired in splendid dress'. From the context we gather that they were messengers of whom different kinds are distinguished. *Kañjuki* was an important character in Sanskrit dramas. He was generally an attendant on the harem, or a chamberlain, and usually an aged Brahmana. See *Vikramor.*, Act III, sc. 1. and *Sākuntala*, Act V, sc. 3.

<sup>5</sup> The chief ambassador was Sañjayan.

<sup>6</sup> It is difficult to interpret this term. The difficulty lies in deciding whether the expression stands for a certain individual or a group of individuals. If it is singular number, it may refer to King Sātākarni. Taking it in the plural, Pandit M. Raghuva Ayyangar identifies them with the chiefs of Mālava. Considering the fact (which the *Silappadikaram* warrants) that Nūṟruvar Kappār had the command of both banks of the Ganges, meaning that their sway extended to E. Mālava, and the fact of the Mālava chief being present at the consecration ceremony of Pattidivāi, it is reasonable to assume that an Andhra king is under reference, and that he was an ally of Senuguṭṭuvag.

with you and are quite friendly, have said : "If the expedition to the north by the Cēra king is intended to select a stone to carve the figure of a deity upon, we will take a stone from the lofty Himalayas, bathe it in the rushing currents of the Ganges, and bring it to him. We are capable of doing this." May you live long to rule over the sea-girt earth.'

The protecting king whose ocean-like army could devour the lives of enemy-kings possessing victorious lances, said in reply : 'Bālakumara's sons, Kākaka and Vijaya,' and other northern monarchs, with unrestrained tongues<sup>2</sup> on the occasion of a royal banquet spoke disparagingly and in ignorance of the valour of Tamil kings. With exceeding wrath, even like the God of Death, this army marches forth.<sup>3</sup> Therefore instruct the Nūgruvar Kaṇṇar and tell them to prepare for us a great fleet of boats in order that we may cross the sacred Ganges.'

After Sañjayan had gone away, the kañjukamākaḥ, a thousand in number, who were faultless in speech, brought chips of sandalwood and pearls from the deep sea together with tributes dispatched by the Pāṇḍyan;<sup>4</sup> then the guardian king directed his pictographic scribes to send, through them, letters (of acknowledgement) sealed with clay, to all those kings.<sup>5</sup>

After (the messengers) had left (for their respective destinations) the ruler of the sea-girt earth received the praises of the chief officials in charge of different local units, broke up his camp and marched to the holy Ganges

<sup>2</sup> For a probable identification, see K. G. Sanku Ayyar's article on 'The Date of *Silappadikāram*' in the *Madras Christian College Magazine*, 1917.

<sup>3</sup> Cf. *Kuṇḍavai* 127.

<sup>4</sup> It is interesting to note that royal banquets were held, recalling modern State banquets. The *Arunpadavurai* interprets the term *viraṇḍi maggar* as 'new kings'. In this case the meaning is that 'Kākaka and Vijaya and other new kings spoke thus in a meeting'.

<sup>5</sup> This shows that the Pāṇḍyan king was a subordinate chieftain of Senguttuvan.

<sup>6</sup> This institution answers to the *lekha* of the *Arthasāstra*.

which he crossed, on the fleet of boats supplied by the Kannaṛ, to the northern bank where they welcomed him. Passing beyond that region also he proceeded to the *uttara*<sup>1</sup> country of the enemy hemmed in by a vast expanse of water, and with his army entered the camp near the battlefield.

182-196 Confronted with such a warrior, Uttarap (Sams. Utara), Vicittirap (Vicitra), Uruttirap (Rudra), Bairavaṇ (Bhairava), Citirap (Citra), Singarap (Sinha), Taputurarap (Dhanurdhara), Śivētan (Śivēta), and other kings of the north, along with Kanaka and Vijaya marched at the head of a confederate army vast as the ocean, saying: 'Let us see the prowess of the southern Tamil kings.' When they advanced thus Senguṭṭuvap inwardly rejoiced, even as a hungry lion in search of prey would rejoice at the sight of a herd of elephants, and sprang upon the different forces of the enemy decorated with *kāñci* garlands. The *pandal* of flags swallowed the sun's rays; the earth (the battlefield) re-echoed to the sounds of the cruel drums covered with well-tanned skins, white conches, roaring drums, long horns and sweet cymbals (*pāṇḍil*),<sup>2</sup> reinforced by the all-pervading thunder of the royal war-drum with its hairy covering<sup>3</sup> seeming to devour lives given in sacrifice.

197-203 At that time the volume of dust raised by archers with bows on their shoulders, by soldiers with fierce spears in their hands, by warriors with leather shields, by mighty chariot-warriors, by elephant-men on their white-tusked elephants, and by fleet horsemen, spread over that vast

<sup>1</sup> What territory actually constituted this *uttara* country is difficult to say. Perhaps it is a reference to the territory north of the Ganges.

<sup>2</sup> A reference to certain martial musical instruments.

<sup>3</sup> It was the custom to have the royal drum covered with the skin of a powerful bull which had vanquished a tiger by sheer prowess. The hair was not removed from the skin. (See *Jivakacintāmaṇi*, st. 2899 and *Madurñakāṇḍī*, ll. 732-3.)

region blindfolding the people and choked the clappers of the bells hanging from the necks of the war-elephants, and the loud-toned conches attached to the stately standards—which prevented them from striking more terror.

The vanguard of one army came in close contact with 204-210 the other and confusion prevailed. Heads and shoulders were cut off and separated when the archers gathered the dead bodies into heaps. The headless bodies (*kavan-dam*)<sup>1</sup> of the (soldiers) cut off by the sword, danced keeping time to the music of female ghosts, whose eyes resembled one-faced drums. Female goblins formed themselves in groups and danced drinking the blood gushing from the carcasses mixed with human flesh.

The valorous soldiers of the Arya (northern) kings 211-219 celebrated for their death-dealing chariot forces, were thus slain and piled upon the battlefield; the tops of their lofty chariots, as well as their massive fighting elephants and the groups of swift-footed horses, were destroyed and piled together in heaps<sup>2</sup> by the Cēra with the brilliant anklet, who pompously wore on his high crown a fitting garland of *tumbai*<sup>3</sup> flowers intermixed with palmyra leaves, and showed himself to the Arya kings in the battlefield like the God of Death riding fast on his buffalo<sup>4</sup> to swallow up all lives within a day.

The mighty spearmen Kanaka and Vijaya who bore 220-230 angry spears in their hands and their fifty-two able chariot-warriors who had spoken insultingly of the Tamil kings, now fell a prey to the fury of Senguṭṭuvan. Some others dressed their hair in coiled plaits, some wore ascetic robes, some smeared themselves with ashes, some looked like anchorites seated on pedestals with peacock's feathers,

<sup>1</sup> See *Pattupappalai*, l. 236 and ll. 236-60. Cf. *Matsya Purāṇa*, ch. 50.

<sup>2</sup> The term *mūḷaiṭṭu* means killing in large numbers and piling up the carcasses. See *Malaipadu*, st. 87, *comment.*

<sup>3</sup> *Tumbai* was an emblem of unique victory.

<sup>4</sup> *Mūḷai* is the steed of the God of Death.

some as minstrels, some with musical instruments on their shoulders, and some as dancers threw away their swords and went to different regions in suitable disguises.

- 231-241 But those who had to guard the accoutred elephants shook with fear. These animals Senguṭṭuvan yoked like mere oxen, and using swords as sticks, he brought down the sheaf (the enemy) and by beating threshed it.<sup>1</sup> Him who ploughed the battle-ground with his spear, the goblins praised. They lifted with their long bangled quivering hands, the dark crowned heads of the dead and displaying them in front they sang and praised the First God in the celebrated *muyyēṛkkuravai* (comparing this battle) with that at the time of the churning of the milk-ocean, and with the battle waged in sea-swept Lankā, and also with the war when He, sea-hued, drove the chariot (of Arjuna); the *piyēṛkkuravai*<sup>2</sup> consisted of a goblin-dance in that burial ground (the battlefield).

- 242-246 With crowned heads as the oven on which broken heads were placed as cooking vessels and shoulder-blades used as ladles, the goblin-cook fed each goblin with a belly-full of animal food. Delighted with that ghastly meal, the goblin groups said this as grace: 'Let the king wielding the righteous sceptre, who fought and won this *dharmaic* battle,<sup>3</sup> live long.'

- 247-254 Senguṭṭuvan of the mighty spear who had brought the war to a successful end said to his foot-messengers: 'Go and courteously assure our support to all those who

<sup>1</sup> The term *atari-tirittal* means literally 'threshing grain with cattle'. The threshing floor is compared here to the battle-ground, and the grain to the enemy ranks, and the cattle to elephants. (See *Puṣam*, at 371.)

<sup>2</sup> *Piyēṛkkuravai* is a kind of war dance, generally danced behind the war-chariot of honour to celebrate victory in war. Similarly there was *muyyēṛkkuravai*, a kind of dance danced in front of the war-chariot of honour. In this particular case the dance of the goblins represented the *piyēṛkkuravai*.

<sup>3</sup> This shows that the slaughter of non-combatants was not countenanced. When once the sword was cast off and soldiers had put on ascetic robes they were not interfered with. It may also be taken to mean that while it was a righteous war from the point of view of the goblins it was really an unrighteous war.

uphold the Vēdas in the northern region, and who lead holy lives by keeping alight sacrificial fires.' Afterwards the protecting king, who had won the battle and accomplished his object with Villavaṅ Kōdai, commanded several differently armed units of his army to secure from the golden-crested Himalayas a stone slab from which he proceeded to carve the image of the peerless Goddess of Chastity.

## CANTO XXVII

### NIRPPATAIKKADAI

OR

BATHING THE STONE

1-10 AFTER the stone slab brought from the renowned Himalayas in the north had been carved into the figure of the goddess Pattini, the rain-bestower, it was placed on the resplendent crowns of Kanaka and Vijaya, who had offered battle to Senguṭṭuvan of the angry spear, the king of the shining anklet, who as if he had assumed the function of the Lord of Death in eighteen *nāḷigais*<sup>1</sup> swallowed up numbers of lives of the Arya kings who had not hitherto respected the prowess of the southern Tamils so that this sea-girt world might add this to the list of battles fought respectively for eighteen years,<sup>2</sup> eighteen months<sup>3</sup> and eighteen days.<sup>4</sup>

11-24 Senguṭṭuvan who put to death in the field of battle advancing hosts of the enemy in a single day with his army of frightful lances, came back to the banks of the mighty

<sup>1</sup> Sixty *nāḷigais* make one day and night. One hour is equal to 2½ *nāḷigais*.

<sup>2</sup> The reference is to a *Dēvasura-yuddha* but we have not come across a *Dēvasura* war which lasted for eighteen years though a number of similar wars are mentioned in the *Purāṇas*.

<sup>3</sup> This seems to be a reference to the *Rāma-Rāvaṇa-yuddha*. There is no authority for the statement that the *Rāwāyaṇa* war lasted for eighteen months. Even if we take into consideration the *Khara-yuddha* which is said to have been fought in *Hemanta* (roughly January), *Rāvaṇa* was slain at the beginning of the following April. This calculation gives a duration of only fifteen months. But Kambod in describing the slaying of the blood of *Sūrpaṇakā*, the sister of *Rāvaṇa*, remarks that it was practically the beginning of the war between *Rāma* and *Rāvaṇa*. If this tradition is to be believed the total duration of the war may be taken as eighteen months.

<sup>4</sup> The reference is to the great battle fought at *Kurukṣetra*, the contending parties being the *Kauravas* and *Pāṇḍavas*. This duration corresponds to that cited in the epic *Mahābhārata*.

Ganges, and had the stone intended for the goddess Patangi bathed in conformity with Śāstraic rules, with the help of masters versed in ritual.<sup>1</sup> There, on the southern bank of the crystal-clear Ganges, the king entered the camp in a wide plain finely fitted by the Arya kings with a spacious palace,<sup>2</sup> arustic porches, golden islets, *pandals* beautified by flowers, private chambers, large flower-groves, lotus pools, dancing-halls and much else, to meet the needs of that highly renowned monarch.

He summoned to his presence the sons of those warriors who : 25-47

had put an end to the ambitious enemy kings in those vast regions and made the daughters of Heaven<sup>3</sup> garland them in wedlock ;

had played havoc in the battlefield, and though defeated in action were not disheartened but lay with their shoulders and heads, above value, chopped off ;

had triumphed over their enemies, though but hired soldiers, by the use of spears, ere their own bodies were cut asunder in that wide battlefield ;

had dropped down dead with their swords, their ancestry highly applauded and praised in a *kiravai* dance by goblins with sunken eyes ;

had fallen dead with their fellow-soldiers, causing the demise of their wives' who wore sparkling jewels on their necks ;

had, as the vanguard of the army, adorned their

<sup>1</sup> This is another reference to the fact that the king was a follower of the orthodox school of Hinduism.

<sup>2</sup> The reception accorded to Senguṭṭuvag by his allies in the north in honour of his victory.

<sup>3</sup> The reference is to *ultra-searga*, set apart for bold warriors who remain in action to the end and give up their lives heroically. It is said that such soldiers enjoy heavenly bliss.

<sup>4</sup> It was the custom for wives to take their lives after their husbands and died heroically on the field. It does not necessarily mean that these ladies went to the field with their husbands. Tolkāppiyagār prohibited this. (See 'Poru!', *sūtra* 175.)



crowns with *vāhai* wreaths in honour of having killed the front ranks of the enemy with their spears ;

had fallen down with an ornamental staff fixed in each of their strong chariots and stood with blood on their bodies.

He also summoned soldiers who had taken possession of the field of battle after having cut off, so as to move even Yama to compassion, the dark crowned heads renowned for incalculable prowess, together with warriors whose breastplates had been pierced through to their backs causing wounds on their chests. The monarch who, by his great triumph, had won renown worthy of celebration (by poets) called to each of them 'Come near me' and rewarded one and all with a golden *vāhai* flower which was more than he would present even on his birthday.' He also decorated himself with a garland of palmyra and *tumbai*<sup>2</sup> flowers, befitting that great victory. .

48-55 While he was thus sitting on his throne, the Brahmana Mādalan appeared before him and said : 'Long live our king ! The seashore song of the lady Mādavi' made the crowns of Kāṇaka and Vijaya bear a weight. Ruler of the conquered sea-girt earth, may you live long !' The king replied : 'You have spoken enigmatically, and are not likely to be understood by some among these enemy kings. What did you say, O Brahmana, learned in the four Vēdas ? Please explain.'

56-65 The Brahmana Mādalan then continued : 'The maid Mādavi, whilst sporting on the cool beach, had a lover's

<sup>1</sup> Rewards for the sons of heroic rulers who fell on the field. The comparison of these gifts with those on the king's birthday shows that the custom was to give gifts on a lavish scale on that particular occasion. The day is known as *perumangalam*. (See *Tolk.*, 'Porai', *sūtra* no. 17, *Vellayināl*, *Perumpāpū*, I, 295. See above *Sila.*, canto xxv. l. 56.)

<sup>2</sup> *Tumbai* is a symbolical representation of victory. *Fahai* represents complete victory.

<sup>3</sup> The implication is that but for the song, Kāvalan would not have left Mādavi's house and there would have been no tragedy and no consequent glorification of Kāṇaki as *Dēvi*, which necessitated Senguttuvay's northern expedition in which Kāṇaka and Vijaya were vanquished.

quarrel (with Kōvalan). Then governed by fate,<sup>1</sup> she sang the seashore song appropriate to her dance. This resulted not in their reunion but in their separation, and necessitated his entry with his virtuous wife into the ancient towered city of Mahura, whose reigning king with his wreath of leaves attained blissful heaven as a result of the murder of Kovalan, whose wife, O lord of the Kuḍavar,<sup>2</sup> entered your country. And now she is being borne upon the crowned heads of the northern kings.

'Be good enough to listen also to the reason for my 66-78 coming here, O king of kings holding the illustrious spear! After going round the Pōdiyil hills sacred to the great sage<sup>3</sup> and bathing in the famous ghat of Kumari (Cape Comoran), I was returning, when, as if impelled by fate, I went into Madura belonging to far-famed Tēṇṇavaṇ of the sharp sword. There when Mādari heard that the beautiful (Kaṇṇuki) had defeated the Pāṇḍyan king of the mighty army with her anklet, she proclaimed in the *tāṭerumayyāṁ*<sup>4</sup>: "O people of the cowherd community! Kōvalan has done no wrong; it is the king who has erred; I have lost her to whom I gave refuge. Have the king's umbrella and sceptre fallen from the righteous path?" With these words, she threw herself into the burning flames in the dead of night.

'Kavundi, distinguished for her holy penance, waxed 79-83 wroth; but when she heard of the death of the great king renowned for his righteous sceptre, her ire was appeased and she burst out: "Was this the fate of those who joined

<sup>1</sup> The author seems to emphasize throughout the book the working of destiny and the fruits of past *karmā*.

<sup>2</sup> This may indicate that the Cēra was the lord of the western region as the Cōḷa was of the eastern (Kuṇaliku).

<sup>3</sup> The sage under reference is Agastya.

<sup>4</sup> *Tāṭerumayyāṁ* was the common meeting-place of cowherds and cowherdresses, and was generally under a tree.

my company?" She took a vow to die of starvation<sup>1</sup> and thus gave up her life.

84-102 'I heard in full detail all this and also of the devastation that overtook the great city of Mādura ruled by the Pāṇḍyan<sup>2</sup> of the golden car. Overcome by grief I went back to my native place, the ancient capital of the Cōḷas and informed the chief men there of this. Kovalap's father heard what had happened to his son and daughter-in-law and also to the righteous monarch of Mādura, and became deeply afflicted. He distributed all his wealth in charity, entered the seven Indra-Vihāras,<sup>3</sup> and began to practise self-denial like the three hundred monks who roam the sky, having renounced the world to obtain release from the cycle of births. The wife of him who thus renounced, unable to endure the sorrowful news of the death of her son under such tragic circumstances, died of pity. Kappaki's father also (at his fate) gave away his wealth in religious gifts, and adopted *dharma* in the presence of Ājivakas<sup>4</sup> like sages engaged in pranava of a high order. The noble wife of him who made these gifts gave up her good life within a few days.

103-111 'The lady Māḍavi heard all this and said to her good mother: "I am in duty bound to live a virtuous life. Do not allow Maṇimēkalai to take to the life of a courtesan which leads to great suffering." Shorn of her hair with the flower-wreaths therein, she entered the Buddha-Vihāra and received holy instruction (*aṅgam*).<sup>5</sup> These people died

<sup>1</sup> The practice of *sallekhaṇa* or committing suicide by slow starvation is commended to Jains and their ascetics in particular. Tradition says that Chandragupta Maurya starved himself to death.

<sup>2</sup> One title of the Pāṇḍyan king was Selṭṭan.

<sup>3</sup> Kāvēṛṭṭumpaiṭṭiṇam.

<sup>4</sup> The Buddhist temple.

<sup>5</sup> Kappaki's father turned out to be an Ājivaka, while Kappaki's own religion seems to have been Jainism or Buddhism. This is another proof of the non-differentiation of religious sects in the early centuries of Christian era.

<sup>6</sup> The great transformation in Māḍavi's life is remarkable. As a courtesan her fidelity is all the more appreciable. She became a regular

because they heard this news from me; therefore I come to bathe in the holy waters of the Ganges (in order to purify myself). Long live you, O king of kings!

At this the mighty lord of the Cēras, wearing the 112-123  
unfading *raṭṭi* garland strung with palmyra leaves and *tumbai*, asked: 'May I hear what happened in the highly flourishing Pāṇḍyan kingdom after the king's death?' Māḍalan the Brahmana spoke again: 'May you live long, O king of the great world. You destroyed in a day the nine umbrellas of nine enemy kings<sup>1</sup> who joined together in an alliance against your brother-in-law Killivalavan<sup>2</sup> and who would neither countenance his elevation as crown prince nor listen to his commands but who caused ruin to his thriving kingdom: by this you re-established his golden wheel in its rightful place.

'O Poṇṇiyan who adorned thyself with a garland of 124-140  
palmyra leaves on the success of thy sword, held in thy right hand, in uprooting the margosa with its long tufted branches guarded by Palaiyan,<sup>3</sup> be gracious and listen. The victorious Vēḡ-Seliyan<sup>4</sup> residing at Kogkai<sup>5</sup> offered a human sacrifice of one thousand goldsmiths in a day to the divine Pattini who had twisted off one of her breasts. And when ancient Madura lost her glory and was chafing in untold trouble owing to royal injustice, this Pāṇḍyan

Budakiet *bhikṣu* by casting off her hair, the outward sign of a *sannyāsinī*. She also led her daughter to that way of thinking.

<sup>1</sup> See also below, canto xxviii, ll. 116-7. From this it is seen that the battle was fought at Nērvayil. See also *Paṇḍya*, Fifth Ten, *paḍikam*; also *TAS*, Vol. III, pp. 161-4.

<sup>2</sup> The reference is to Perunagallil, son of Senguttavan's mother's brother and therefore a first cousin of Senguttavan.

<sup>3</sup> The lord of Mōḥūr, a small but powerful chieftain of the hills. It is here given us a glimpse into the ancient practice according to which every chieftain had a guardian tree (*kaṣaṇṭam*), and the uprooting of that tree by an enemy king amounted to the defeat of the king of the land. See *Aham*, st. 347, ll. 3-5; and also st. 127. The reference is to the *kaṣaṇṭam* being felled by Imayavarmanho.

<sup>4</sup> Vēḡ-Seliyan was the ruler of Kogkai.

<sup>5</sup> The Pāṇḍyan kingdom had two capitals, Madura and Kogkai, corresponding to the Cēra and the Cēra.

prince of the lunar line,<sup>1</sup> which was celebrated for the exemplary way in which it gave protection to the people of the southern regions, mounted in succession the royal throne of Madura, like the sun mounting in the morning, with his rays crimson, the divine chariot with the single wheel<sup>2</sup> yoked to seven horses with tiny bells attached to their necks. May the king of our land live for all time protecting the world from aeon to aeon; live he in fame.'

141-161 During the time when the king sat listening to these words of the Brahmana, the wide world was enveloped in complete darkness. With the disappearance of the sun, the thick spreading twilight reddened the western sky where the shining crescent appeared. While the great monarch was gazing at the beauty of the crescent,<sup>3</sup> the court astrologer rose up and spoke words appropriate to the occasion: 'It is now thirty-two months<sup>4</sup> since we left Vañji. Long live the ruler of the earth.' Afterwards the king went along the car street of his camp, lined with strong wooden stakes and enclosed by high, curved curtains of cloth, and casting his eyes upon the hill-like tents, small and big, here and there, went beyond his private chamber down a side-lane and mounted the golden throne picturesquely decorated and beautified by the handi-

<sup>1</sup> That the Pāṇḍyas belonged to the lunar race is evident from more than one reference in the text. If there is any significance in this ancient tradition, prevalent as long ago as the early centuries of the Christian era, it shows that the Pāṇḍyas were not altogether of South Indian stock, purely Tamil in character, but a branch of the lunar line established in the Tamil districts long before epic times.

<sup>2</sup> This is in accordance with Sanskrit legends where the sun is said to ride on a chariot whose single wheel is yoked to seven horses. For details see *Vijayaparāya*, Bk. II, ch viii, st. 2-5.

<sup>3</sup> The custom of everyone, from king to peasant, worshipping the moon on the second evening after new moon day was supposed to bring health and wealth. See 'The Lunar Cult in India' in *The Indian Antiquary*, September 1933.

<sup>4</sup> This indicates that it was two years and eight months since Senguttuvan had left his capital. A considerable portion of this time must have been taken in the march of his vast army when there were no means of quick transport.

work of expert artists of the palace. He sent word to Māḍalaṅ through the gate-keeper and asked him. 'Now that the princes of the great and fertile Coḷa kingdom have died, does the reigning sovereign exercise his sway without fault and with success?'

Māḍalaṅ, the peaceful Brahmana, blessed him: 'O 162-176 my king, may you live long!' Then he said: 'Will there ever be a time when the sharp spear of the Cōḷa, which, to the astonishment of the Dēvas who shine with lustrous ornaments destroyed the three fortresses (suspended from the sky),<sup>1</sup> swerves from its upright path? This cannot happen to the righteous sceptre of the monarch who curved and offered the flesh of his own body to a pecking kite,<sup>2</sup> in order to relieve its hunger and to remove the severe affliction of the dove hopping on its tiny feet. There can never be trouble even in times of adversity to the lord whose country is protected by the river Kāvēri.' At these words from Māḍalaṅ, the foremost of the learned Brahmanas, the great king and wielder of the lance, wearing the palmyra garland, became mightily pleased, and saying, 'O Brahmana Māḍalaṅ please accept', he honoured him with a gift of fifty *tulāms* of pure gold equal to his own weight.<sup>3</sup>

<sup>1</sup> See below, canto xxix, 'Amanāgalyar', l. 4. For similar references see *Pugam*, st. 39; *Maṇi*, canto i, l. 4. Later works like the *Rājardracūḷan Uḷa* (Kaṇṇi, 13) and the *Vīraṇṇacūḷan Uḷa* (Kaṇṇi) refer to this incident.

<sup>2</sup> In the *Mahābhārata* the story goes thus: in order to test king Sibi's impartial justice Indra and Agni assumed the forms of a hawk and a pigeon respectively. The pigeon which was pursued by the hawk sought shelter from the king. The hawk demanded of the king the pigeon, its legitimate prey. The king who had promised protection to the pigeon offered to give any substitute for it. The hawk claimed the flesh of the king himself. He gladly cut off a piece of flesh and had it weighed. To his amazement the pigeon outweighed all pieces of flesh. Then Sibi himself got into the scale, whereupon Indra and Agni resumed their genuine forms and glorified his sacrificing spirit (*Paru Paru*, ch. 107). For a more or less similar version see the *Jātakas*, Vol. IV, pp. 250 ff. This forms the subject of one of the frescoes at Ajanta, though the fresco is considerably damaged. See G. Yazdani's *Ajanta*, Part I, pp. 4-7. See also N. J. Kram, *Haribhūṭ* (1927), Vol. I, pp. 275-7.

<sup>3</sup> A measurement equal to one's weight. This means that Senguṭṭuvag's weight was equal to that of 50 *tulāms* of gold, and he must therefore have

177-191      Afterwards he gave leave to the Arya kings, the Nūṟ-  
guvar Kaṇṇar, to go back to their own prosperous king-  
doms. Next he commanded his thousand messengers  
--noted for their fierce replies to haughty questions asked  
of them by enemy kings--to exhibit to the two great  
Tamil kings the royal princes of big armies who fled for  
their lives disguised as ascetics, and the Arya herma-  
phrodite<sup>1</sup> distinguished for her dimpled cheeks, dark tuft,  
carphike long eyes tinged red at the corners, lustrous ear-  
rings, red mouth with white teeth and *śūḍukam* and other  
hangles on her shoulders resembling bamboos, swelling  
young breasts, slender waist which looked like lightning,  
and anklets on her little feet, and also (to present) the  
captive kings Kaṇaka and Vijaya who fought because of  
their ignorance of the great Tamil valour, symbolized by  
the blemishless palmyra (garland).

192-199      In the morning, after undisturbed sleep the bee (dwell-  
ing) in the blossoming lotuses of those vast regions watered  
by the Ganges, was everywhere murmuring *yāl*-like  
music. The young rising sun appeared on the lofty top  
of the eastern hills, spreading its wide rays. The conquer-  
ing ruler of the western regions (Senguṭṭuvan), decorated  
his wreath of *vāḱai* flowers with *tumbai* of the north, went  
round the famous camp city, and started in a southern  
direction with his victorious army.

200-209      In the many-storied mansion piercing the sky (in the  
city of Vañji) where the Goddess of Prosperity ever dwells,  
was the golden harem overspread with an artistic flowery  
canopy, the work of skilled hands, ornamented with hang-  
ing festoons of pearls and flowers strung in rows, and

born of large stature. This is also one of the sixteen supreme gifts enjoined  
on all and on the king particularly. It is clear from the Vijayanagara  
inscriptions that its kings performed these sixteen gifts. See *Mushituv, Matsya  
Purāṇa, A Study*, pp. 95-100.

<sup>1</sup> For a more or less similar description of the *pēṭṭi* (hermaphrodite)  
see *Māyil*, canto iii, ll. 116-25. This custom of sending a *pēṭṭi* along with  
captured kings is peculiar and seems to imply that there was no difference  
between the *pēṭṭi* and the vanquished monarch,

glittering with the dazzle of diamonds and of lustrous gems ingeniously set at random in gold thread. Here shone the queen's beautiful gold bedstead, borne by its exquisite golden legs and covered with the soft down shed during the embraces of swans, worthy of the company of her lord in retirement. There the queen rested, yet could not sleep (because of her separation).

At that time the maidservants who had heard of the triumph of the chariot and sword of Senguttavay in the battlefield, and who were skilled in all modes of giving welcome news, (approached her) wishing her long life and praising her in many a song, said: '(O Lady), abandon now sorrow at the separation of your bosom-lord.' Next the small-bodied, the hunch-backed and the dwarfed waited upon her and said: 'Let Beauty reappear! The great lord is come. Dress your fragrant flowery hair with day-time ornaments.'<sup>2</sup>

Then was also heard the hill song (*kuriñjippāni*),<sup>3</sup> 'Let the path of him who returns on the fleeting elephant, decked with *vāhai* and the *tumbai* of the north, be shortened' sung by the Kugava maids in different ways. Waiting in their raised lofts they beheld the forester,<sup>4</sup> stupefied by drinking honey from honey-combs on bamboos, failing in his duty of hurling stones from slings at big elephants which trespassed and slept on the extensive millet fields.

The noisy song (*ōdaippām*)<sup>5</sup> of the ploughmen was heard: 'Having pulled down the great fortresses of the

<sup>2</sup> It may mean that two mattresses were spread one over the other on the bedstead.

<sup>3</sup> Wives wore no jewellery during the absence of their husbands. Cf. also *Sāh.*, canto iv, ll 47-57.

<sup>4</sup> Songs characteristic of the four regions into which the whole land was divided were sung, beginning with the hill song.

<sup>5</sup> From this we understand that forest-products were protected by the State watchmen. They lived in hills and their chief article of diet seems to have been honey.

<sup>6</sup> *Ōdaippāṇi* is a song characteristic of the *marudam* region.



northern kings, the lord of the Kuḍavar, who ploughed the enemy's country with asses and sowed white millet,<sup>1</sup> is come; O bullocks! you need not bear tomorrow the heavy plough; for it is the king's birthday<sup>2</sup> when the fetters of the imprisoned will be removed.'

231-241      Beside the celebrated bathing ghat, attractive like Indra's bow in the sky, and spread with the paints, scented powders and flowers of the bathers in the cool Ān-Porunai, the music of the flute (*kuḷupāyi*)<sup>3</sup> was heard: 'The bowman is coming with herds of cattle from the far famed Himalayas. O cattle, you will mix with them.' This was sung by cowherds who had tied their tufts with flower-wreaths of charming *kuvaḷai* nurtured by the sucking bee, and of the sweet-smelling lotus with fully open petals, when they stood on the stem of the blossomed screw-pine, after driving the king's cattle to their watering place.

242-250      And there was the well-phrased love-song (*antimpāyi*):<sup>4</sup> 'Our king Vāgavap has returned to fondle the shoulders and the swelling breasts of his youthful queen. Maidens! Let us sing the *vaṇṇi* song<sup>5</sup> in praise of his *tumba* adorned with palmyra.' This was sung in the language of lovers by fisher-girls who assembled on the seashore in groups beneath the *puṇṇai* tree on the sands washed by the frothy waves playing *ammānai* and who gathered in their open, bangled hands, lustrous pearls taken out of conches with clefts in their right sides.

251-256      Listening attentively to these songs, the mighty (sleepless) queen (Kōpperundēvi)<sup>6</sup> replaced her close-fitting

<sup>1</sup> *Kuvaḷai* may also be interpreted as cowrie.

<sup>2</sup> The term *seḷḷay* in the text stands for the king's birthday. It was a custom for the king to dress himself in white on that particular day as a symbol of purity and grace.

<sup>3</sup> The song of the *mullai* region.

<sup>4</sup> The song of the *neydal* or the maritime region.

<sup>5</sup> The *vaṇṇi* song was sung in honour of victory.

<sup>6</sup> The name of the queen was [ṅaṅū-vēgmā]. The poet impresses upon us that she was an ideal wife and observed vows as a chaste wife should.

bangles. The conches blew. Seated on the topmost point of the swift State elephant, under the garlanded white umbrella, Śenguṭṭuvāṇ with a *vāhai* wreath on his crown entered Vañji, welcomed by its citizens in a procession of carts drawn by elephants.<sup>1</sup>

during the absence of her lord. She passed practically sleepless nights and having discarded her ornaments during the king's absence, put them on again when she heard that her lord was entering the capital.

<sup>1</sup> Elephants were yoked to vehicles and to ride on them was perhaps the privilege of royalty. A reference to the existence of such conveyances is also made in the *Paṇḍigai*, *Pāṇi Ten*, *puṇḍam*.

# CANTO XXVIII

## NAḌUKAṚKĀDAI

OR

### THE CONSECRATION

- 1-8 EVENING, when flowers blossom and many say their prayers, took possession of the ancient city of Vāñji renowned for the wealth<sup>1</sup> of its great king's victory over the world, and for his conquering sword and tall golden umbrella<sup>2</sup> which like the moon cools the earth. At that hour maidens with shining bangles offered pretty flowers before a lighted lamp<sup>3</sup> burning with a white flame, and prayed: 'Long live the king of the whole world'
- 9-16 Ladies with collyrium-painted eyes and with firm, round, and youthful breasts warmly<sup>4</sup> embraced the sword-warriors who had brought the king's mission to a successful end,<sup>5</sup> and who wore wreaths of palmyra leaves and gold chains worked with flowers. The chests of some had been pierced by the white tusks of elephants; the chests of others had been scarred with deep wounds caused by long lances; the deep and shining chests of still others had been pierced by shooting arrows; while the jewel-decorated chests of the rest were cleft by sharp swords.
- 17-26 On that evening, their (ladies') oblique and passionate glances like the flower-arrows of the god with the fish flag, from under the curved dark eyelashes on their moon-like faces, amidst thick clouds of sleek hair fragrant with fumes of incense, conveyed the message (of their hearts)

<sup>1</sup> For similar expressions see *Paḍiṟṟu.*, at 82, l. 16 and *Mādurakāḍai*, l. 763.

<sup>2</sup> The stick and the top of the umbrella were made of gold.

<sup>3</sup> See above, canto ix, ll. 1-3, for the *maṛas* of household women in their evening prayers.

<sup>4</sup> Cf. *Kāṇṇa.*, *Kāḍai.*, l. 35.

<sup>5</sup> See below ll. 153-4.

to these young warriors whose chests were adorned with jewels. They extolled the evening, saying : 'This is indeed a medicament ;' and the women, whose bodies were like tender mango leaves, accorded to them a feast from the smiles of joy on their red soft lips, opening from their coral mouths in faces with carp-like dark eyes stretching to their beautiful ears.

Evening<sup>1</sup> also provided capital amusement to these 27-36 warriors in the shape of maidens with faultless faces, shining with beauty-spots (*ulaka*) of *lustari*. Their curly hair and flower-wreaths, where bees still clustered, slipped in their enjoyment and they tilted themselves in front of mirrors.<sup>2</sup> They then gently withdrew a small well-looking lute from its ornamental case and played on the string twisted over its venerable stem, a *pālai-pai* which was the natural result of taking the *kural* (lasic note) itself as the tonic (*kural*). Then they played the beautiful *kugāji-pai* in the traditional mode which was the result of taking *tuttam* (the second note of the scale) as *kural*.

Evening then departed after pointing out to the people 37-40 of ancient *Vuñji* celebrated by many, the spreading rays of the rising moon which received the homage of the world, and which resembled the face of *Senguṭṭuvan*, whose anklets were kissed by the crowns of vanquished monarchs, when he gave audience to his aggrieved subjects.

Then the lovers and their ladies obeyed the behests of 41-46 the god of love—the archer using arrows tipped with fine flowers—who held his sway over the moonlit terraces, groves covered with fallen flowers, dancing-halls powdered with (soft) earth, pandals with blooming flowers, white-

<sup>1</sup> The poet narrates how Evening acted as host to the guests viz. the warriors who had come back from their expedition after a well-earned success. The feast consisted of the embraces of the long-separated lovers, and of singing and dancing.

<sup>2</sup> See *Pāṇi.*, §21, l. 23; *Aham.*, xl. 71. The use of looking-glasses was very common.

legged bedsteads and canopied verandas<sup>1</sup> over all of which spread the cool rays of the moon.

47-50 In the centre of the ancient city with its rampart walls where flags flew, stood prominently the elegantly decorated *sabhā* hall of the golden palace<sup>2</sup>, like Mēru standing in the midst of this vast fruitful sea-girt earth.

51-66 To see the beauty of the moon, the chaste and good queen Vēnmāl came, followed on one side by lamp-bearing maidens<sup>3</sup> with glittering bangles who uttered benedictions of longevity; and on another side by those who played on *myḍangams* smeared with mud and on lutes with curved pegs, and by those who sang sweet melodies (*paṇ*); on one side were dwarfs and hunchbacks who carried the paste of the musk deer and the paste of white sandalwood; and on another side eunuchs in women's clothes carried incense and other fragrances, maidens carried mattresses scattered with flowers, incense and other scents, and maidservants in the approved manner carried mirrors, clothes and ornamented vessels. Along with his queen the ruler of the sea-girt earth mounted the beautifully decorated terrace

67-77 Then, a Śakkayan,<sup>4</sup> a dancing expert from Paṇaiyūr,<sup>5</sup>

<sup>1</sup> The general meeting-places of the lovers are given. One feature of such places was the prevalence of cool moonlight.

<sup>2</sup> From this we gather that the palace was in the heart of the fortress city of Vaiñji.

<sup>3</sup> The queen's attendants and followers. The paraphernalia consisted of musical instruments, scents, flowers and clothes.

<sup>4</sup> The Brahmana as actor and dancer

<sup>5</sup> Even today we have in Malabar a professional class of dancers and musicians who go by the name of Śakkīyars. Mr T. K. Gopala Panikkar in his *Malabar and its Folk* (pp. 184-5), gives interesting details of the dress and the methods of these modern Śakkīyars assisted by the Nambiyārs who play the musical instruments. According to the *Dvāḱaram* they were the Vaijjavars or private secretaries to the kings, and the Kūṭṭaśśakkīyars were a section of the Śakkīyars and were perhaps peculiar to the ancient *malaindika* (see *Sea Tami*, Vol. VII, No. 1). But an epigraph of Rāṇḍra Cōla I (V. Rangachari's *Inscriptions of the Madras Presidency*, Vol. III, *Tchinopoly*, No. 824) records in his twenty-ninth year (A.D. 1041), 'a gift of land by the great assembly of Kamaravallī Caturvēdi-

which was famous for Brahmanas versed in the four Vēdas, exhibited for the king's pleasure, the dance known as *koṭṭicōdam*<sup>1</sup> danced with Umā as part of Himself by the mighty Śiva, while the anklet worn on his beautiful feet tinkled: the big *paṇu* borne in his loving and graceful hand sounded: his red eyes expressed a thousand charming suggestions: and his red matted hair tossed in all directions: her *pāḍagam* did not throb: and yet her *śūḍagam* was not displaced: her waist-bond did not produce any sound: her breasts did not shake: her head jewels were not disturbed: and her sleek curls did not get loosened.

When he had finished praising the ruler of the vast world, the latter went to the hall of audience<sup>2</sup> and bade enter the Brahman Māḷalaṇ, Nīlaṇ, and other *kañjaks*, when the gate-keeper informed him of their arrival. Making obeisance to the king through the palace-officials,<sup>3</sup> Nīlaṇ reported: 'O king with the *tumbai* and the anklet, tokens of success in battle! Attended by these vanquished Arya kings we went to the ancient city of Śembiyāṇ (Cōla) and paid our respects to him through his officers.'<sup>4</sup> Seated

*maṇḍalam* to Sakkaṇ Māṇḍaṇ Vikramaśōḷaṇ for performing the dance (*śakkaṇ-kūttu*) thrice on each of the festivals Mārgaḷi-aruvāḍirai and Vengāḷi-tiruvāḍirai.<sup>5</sup> This shows that *śakkaṇ-kūttu* was a living institution in the medieval period of the heyday of the Cōla empire.

<sup>1</sup> A kind of dance sacred to Śiva also known as *koṭṭukōṭṭi* or merely *koṭṭi*. Here Śiva is said to have danced with Umā on one side, that is, in Ardhanārisvara form.

<sup>2</sup> The term used in the text for the hall of audience is *vetriyāṇ maṇḍaḍam*—literally the hall where the king sat to give audience to visitors and others. It is also known as *śakkaṇmaṇḍaḍam*, and *perāśakkaṇmaṇḍaḍam*. See *Studies in Tamil Literature and History*, p. 18.n.

<sup>3</sup> Here we are introduced to another detail of Tamil polity. Officials or non-officials who wished to have interviews with the king spoke to the gate-keeper who in his turn informed the king and with the latter's permission they were admitted to the royal presence. There were certain officials, perhaps of the nature of modern private secretaries, in the palace whose duty it was to introduce visitors to His Majesty.

<sup>4</sup> The term *tambar* has been rendered as 'officers'. It appears that visitors to a king in Tamil India were taken to his presence by special officials who, we have to infer, were appointed for the purpose of welcoming

in the ornamented *maṇḍapam* constructed (with the materials received as gifts) from the Vaccira (Vajra), Avanti and Magadha kings,<sup>1</sup> he remarked to the commander of his chariot corps<sup>2</sup> occupying the front rank of the army: "It is no achievement to capture in the wide expanse of the battlefield those who, after displaying great military prowess, gave up their umbrellas and swords and fled in the disguise of non-combatants."<sup>3</sup>

95-108

When we took leave of the magnanimous Cōla monarch with his breast adorned with a glowing garland, O lord of the righteous sceptre, we went to see the king of Madura of resounding fame. The Pāṇḍyan<sup>4</sup> of the mighty spear said: "This is a strange kind of victory indeed, gained by the display of exceeding passion and anger against monarchs who had abandoned the battlefield to the enemy and adopted the garb of ascetics. It is all the more strange when Senguttuvan had decided to use the shaft of the far-famed white umbrella placed by the Aryan kings on the huge nape of their elephants as a *talaiikkōl*<sup>5</sup> (a dancer's rod) signifying Jayanta, and to worship Śiva with His consort Umā at his side at Kuyilālvum<sup>6</sup> on a part of the Himalayan slopes."<sup>7</sup>

them and introducing them to His Majesty. The commentator explains *śaṅkōcaparuvāram* as probably meaning private officials who had nothing to do with administration.

<sup>1</sup> This presupposes a Cōla expedition to north India, sometime before the one undertaken by Senguttuvan.

<sup>2</sup> From the term *talaiṭṭēr*, it can be inferred that the poet has in his mind the traditional reckoning of the army as *ratha*, *gaja*, *iruga*, and *pada*. Here *ratha* occupies the place of honour.

<sup>3</sup> According to the Cōla king, the Cēra king's action smacked of unrighteous warfare.

<sup>4</sup> The Pāṇḍyan's view of the capture of prisoners by Senguttuvan. To him also the action of the Cēra did not commend itself.

<sup>5</sup> The *talaiikkōl* was invariably the shaft of the enemy's umbrella seized in war.

<sup>6</sup> A place of worship in the Himalayas sacred to Śiva. The learned editor invites our attention to one Kuyilāpurnam, mentioned in a commentary on the Jaina work *Nīlakhēṇi*, as one of the places of the Buddha's advent. It has been suggested that the scene of Senguttuvan's battle lay in the north at Kōśāla. See T. G. Aravamutham, *The Kāveri, the Maaharis and the Sangam Age*, p. 40.

When Nilai reported the disparaging remarks of these two monarchs Senguttuvan laughed with scorn while his lotus-like red eyes sparkled like fire. (Noticing this change), Maḍakai, of undiminished learning, rose up and said :

'O king of kings, may your valour live for ever ! May you also live long ! After destroying Viyalūr<sup>1</sup> famous for *neydal* in small bunches, where elephants sleep in the mountains dense with pepper plants, you won a decisive victory at Nērvaiyil<sup>2</sup> over nine kings wearing *atti* garlands ; camping on the outskirts of Idumbil<sup>3</sup> with your army of lofty chariots, you fought a fierce battle on the sea pursuing the enemy for a long distance, ' you discomfited the Arya monarchs who advanced on the banks of the great Ganges with its heavy torrents.

'O king, wearing a long garland of victory and possessing a huge army ! O lion of kings, who knows all that can be known from great men, dismiss your wrath ! Ruler of the earth, may the days you have yet to live become more numerous than the particles of sand in the cool river Āp-porunai !<sup>4</sup>

'Ruler of the earth encircled by the deep sea, may you live long ! Pray do not dismiss my words. Listen. Even after passing through fifty years of your protection<sup>5</sup>

<sup>1</sup> Viyalūr is noted for pepper and elephants. It is also called Viyalūr and may be located somewhere in Kaṇagadumūḍu and was once under. Nāgapa Vēṇmāi (*Aham*, st. 97)

<sup>2</sup> The battle of Nērvaiyil: see *Sīla*, canto xxvii, l. 117 ff. It was a place to the south of Ugniyūr.

<sup>3</sup> See *Paḍiṅga*, Fifth Ten, *paḍiṅgam*. This is Idumbāvanam, a village near Tiruttaraippūṅgi, Tanjore Dt. It is interesting that the *Tēvāram* should refer to this place.

<sup>4</sup> Here is evidence of a naval expedition. Unfortunately we have no details.

<sup>5</sup> This is modern Amaravati. See *Pagan*, st. 11, 16, etc.

<sup>6</sup> This shows that either Senguttuvan was aged fifty at the time of his return to Vaṅgi from his northern expedition; or it was fifty years since he had assumed the reins of government. The text admits of both interpretations and possibly the latter is more likely.



on this earth you do not perform religious sacrifices<sup>1</sup> but continue to perform the sacrifice of battle. O king, who carried out your vow with a sword in your right hand and with a garland of palmyra! Among your ancestors in this city one king distinguished himself by destroying the *kaḍambu* of the seas;<sup>2</sup> another exhibited great prowess by carving the bow-emblem on the Himalayas;<sup>3</sup> another enabled a Vedic Brahmana in return for composing some poems, to ascend (bodily) to the higher world;<sup>4</sup> another commanded messengers of Death not to take away lives indiscriminately but only in a particular order; another Cēra penetrated the golden region of the high mountain in the fertile kingdom of the barbarous Yavaṅas<sup>5</sup>.

143-154 'Yet another Cēra had the might to assail the hill fortress (*ahappa*) of an enemy after driving him away with his great army from the dire battlefield; another in that illustrious line of kings bathed in the Ayirai<sup>6</sup> river and in the waters brought from the two seas;<sup>7</sup> another brought the *Caṭukkabbūtam*<sup>8</sup> unto Vañji and offered it the sacrifice of liquor; none of these escaped the clutches of

<sup>1</sup> This instance of religious sacrifice and Senguttāyana's ready approval serve out unmistakably that the king was a true follower of the established religion of the land represented by the Veda.

<sup>2</sup> *Paḍiggu*, st. 2, ll. 12, etc.

<sup>3</sup> Further evidence of an earlier expedition to north India.

<sup>4</sup> The reference is to Pāli Gaṇṭamapār. See *Paḍiggu*, Third Ten, *paḍikkam* *Alto Sīla*, canto xlii, p. 63 ff., note. Pu'yāṅgaṇa-keṇaṣaṭṭayaṅ is under reference.

<sup>5</sup> The Yavaṅga country must have been somewhere in the Indus region. It is worthy of note that the learned author characterizes them as men of warlike words. According to the Sanskritists they spoke the *mīḍecha* tongue. Their kingdom is mentioned among the northern countries in the *Brahmāṇḍa Purāṇa*, ch. 16.

<sup>6</sup> *Paḍiggu*, st. 3, 10, 71, 88-90. Pappāy is the modern name. See Pandit R. Raghava Aiyangar's *Laṭṭapudūgar*, p. 52 ff. The river takes its source from Ayalmāni or Alvarmaṇai in the Annamalai, Coimbatore District.

<sup>7</sup> The two seas under reference are the eastern and western seas. In other words his sway extended from coast to coast.

<sup>8</sup> *Caṭukkam* is from the Sanskrit term *Caṭukam*. It was a feature of ancient cities. See, for example, the description of Lankā in the *Rāmāyaṇa*, 'Sundara', ch. 53, st. 26.

death. You know well that this body is not stable. Did you not see in your battle with the Arya kings, who insulted the audacious Tamils of conquering prowess, that wealth<sup>1</sup> will not abide for all time with the men living in this fertile world?

'O just king, it is not necessary to point out to men 155-170  
of wisdom that youth will not last for ever.<sup>2</sup> O protecting king, the godless of wealth abides in your breast, for you see your own body covered with grey hairs. Even good souls in divine bodies may, it is just possible, enter human frames on earth. O honoured king, the souls of those who are born as men now may perchance be reborn as animals. Souls which cast off the bodies of animals may, it is possible, find a place in the afflicted bodies of hellish beings.<sup>3</sup> Men are but actors on a stage, and will have no enduring embodiment in only one fixed form.<sup>4</sup> That life after death will depend upon deeds<sup>5</sup> done in a previous birth is a significant statement which is not untrue. O king decorated with a garland of seven crowns<sup>6</sup> on your breast, may the discus which you hold accumulate more and more repute for your line!

'O king of the powerful sword! I have chosen (to 171-178  
voice all this) not to solicit rare gifts from you. I cannot suffer to see a good soul wrapped within a good body travel the path trodden by the common people of this vast world. O king who has crossed the limits of learning!<sup>7</sup>

<sup>1</sup> The author's view of wealth is explained in Sanskrit by two pregnant words *cala* and *calala*.

<sup>2</sup> By *pust karmā* a god may be born as a man, a man as an animal, and an animal as a hellish being or *vice versa*.

<sup>3</sup> Here is the philosophic view of life. The author is against postponing things to the morrow.

<sup>4</sup> See *Mats.*, canto xii, ll. 51-2.

<sup>5</sup> *Ibid.*, canto vi, ll. 158-9. Relief in *karmā* and rebirth.

<sup>6</sup> Cf. *Padayana*, st. 14, 16, 45 comm.

<sup>7</sup> Evidence which shows that Sanguṭṭuvan was highly learned as befitting a Kṣatriya monarch. By the fact that he consented to do the *yajña*, it is clear that he was a member of the Kṣatriya community. If it had not been so, the Brahmana Mūḍalap would not have insisted on this, which was the Kṣatriya king's birthright.

You should therefore do that great and fruitful *yajña* (sacrifice which Vēdic scriptures ordain for a Kṣatriya king) with the help of sacrificial priests learned in the four Vēdas, in order that you may gain that (superior) path which gods extol.<sup>1</sup>

179-186 'If you say that a good deed can be done tomorrow,<sup>2</sup> it may chance that your good soul trained in Vedic lore will leave your body even today. In the whole of this sea-girt world there is not one who knows how long he is to live. May you with this your wedded queen<sup>3</sup> live ever worshipped by monarchs wearing anklets of submission who fall at your feet! May our eminent king live long protecting the world from æon to æon!'

187-194 When the learned tongue of the Vēdic Brahmana thus ploughed and sowed seeds<sup>4</sup> of divine wisdom in the king's ears, those seeds sprouted forth in right time. With a desire to enjoy the fruits of the harvest of virtue, the king with the resounding anklets, commanded the presence of those sacrificial priests who had completed their studies by listening to teachers belonging to a group of traditional interpreters of the four Vēdas. They were asked to commence the festival of sacrificial rituals in the manner instructed by Māṇḍalaṇ.

195-206 Then he ordered the release of the Arya kings from prison and had them taken outside the ancient city of Vaṇji of exceeding renown, to the mansion of Vēļāvikkō, surrounded by pools of water and cool flower-groves. They were told that they might return to their own cities on the day following the end of the religious sacrifice. He had then the pleasure of saying. 'Villavaṇkōdai! Look to their comforts as befits their royalty.' Orders

<sup>1</sup> The implication is that the king must perform the Rājasurya.

<sup>2</sup> Cf. *Aganēgi*, st. 67.

<sup>3</sup> That the queen's presence was indispensable for the religious sacrifice is emphasized, the *dharmaśāstra* of Sanskrit literature.

<sup>4</sup> The reference here is to the prescriptions of the *Śrauta-sūtra*.

were issued to Alumbilvēl and also to āyakkarakkar :<sup>1</sup> 'Let all prisons<sup>2</sup> be vacated and cleaned, let all taxes due from the citizens of our kingdom be remitted.'<sup>3</sup>

Evidencing the example of the Cōla king wearing the *alli* garland, Pattini, worshipped and prayed to by all the earth, exhibited the truth of the good old Tamil saying that the chastity of virtuous women would not be meritorious if the valiant monarch did not rule properly<sup>4</sup> and made him (the Cōla) realize it; again she made the Pāṇḍyan,<sup>5</sup> the guardian of the southern regions, realize that the king would not live if his sceptre swerved from justice. Further the Cēra<sup>6</sup> king of the western regions was made to feel that the wrath incurred by (true) monarchs would not be appeased till their sworn vows were fulfilled so as to be known to the kings of the northern regions. Pattini who in raging fury had raised flames from one of her breasts and devastated the ancient city of Madura, entered our country and stood in the fresh golden shade of the cool *vēngai* branches. To that venerable lady was dedicated, by the united aid of the *dharmaic* Brahmanas, *purōhitas*, astrologers, and expert sculptors,<sup>7</sup> a shrine (*Pattinikkōṭṭam*), constructed in all its parts accord-

<sup>1</sup> Officials of the State, probably connected with the Department of Accounts, especially the Revenue Department.

<sup>2</sup> See above, canto xxi, ll. 126-7. Cf. *Maṇi*, canto xix, l. 151. *Ilakka*, canto I, 2372.

<sup>3</sup> Cf. *Maṇi*, canto xxi, ll. 208-9. *Kuṇḍavēyā* 543 comm. by Parimēlaṅkar. The implication is that because the Cōla king did not reign properly, Kōvēḷag left his wedded wife for a courtesan, and after wasting all his wealth he had to abandon his native place for an alien country to seek a livelihood.

<sup>4</sup> The implication here is that the Pāṇḍyan king did not make the necessary preliminary inquiry before administering justice as evidenced by his execution of Kōvēḷag on the mere testimony of his goldsmith.

<sup>5</sup> The implication in the case of the Cēra is that no Kṣatriya should take an insult from another Kṣatriya lying down. He should squarely face the situation.

<sup>7</sup> The *śilpīs* or the sculptors were there to build the temple according to the *Śilpatastra*.

ing to the prescribed rules<sup>1</sup> so that it might win the approval of the wise. Therein was planted the image of Pattigi, carved<sup>2</sup> with expert handiwork upon the stone brought from the Himalayan slopes, the residences of gods, after prayers to the god (Śiva) on the top of these hills. (The deity) was decorated with choice ornaments of exquisite workmanship, and worshipped with flower offerings. At the temple entrance were stationed (images of) the guardian deities.<sup>3</sup> The lion of kings who brought all north India under his control thus performed the ceremony of consecration (*kaḍavuṇ-mangalam*) and commanded the conduct of worship from day to day by sacrificial offerings and other festivities.

<sup>1</sup> These rules are largely found in the treatises known as the *Āgamas*. It may be that the *Āgama* school had come to stay even before the commencement of the Christian era. See P. T. Srinivasa Iyengar, *History of the Tamils*, pp. 87-8.

<sup>2</sup> This is evidence that Sanskrit works on the *Silpasastra* had come into popular usage in the Tamil land.

<sup>3</sup> These are called *dik-pālas* and *dvāra-pālas* in Sanskrit literature.

# CANTO XXIX

## VĀLTUUKĀDAI

OR

THE BLESSING

PREFATORY<sup>1</sup>

HAVING defeated the Kongus in a fierce battle and journeyed to the banks of the great Ganges, Śenguttuvan—son of Cēralātan who alone ruled all the earth from Cape Comorin to the Himalayas,<sup>2</sup> and of the daughter of the Cōla of the illustrious solar race remained at Vāñji in a wrathful mood. At that time several saints of the north came there, and reported to him that the northern kings who had gathered together on the occasion of the marriage<sup>3</sup> of a certain princess unanimously derided the prowess of the kings of the southern Tamil regions, who had once opened war on them and carved on the Himalayan slopes their distinctive emblems of bow, fish and tiger. In disparagement they said: 'Perhaps there were then no crowned kings here as powerful as ourselves.' Like a wheel that has been set revolving by a stick, the decision to take a stone from the Himalayan slopes for the image (of Kappaki) received confirmation as it enabled Śenguttuvan to vanquish the kings of Aryavarta. When he had accomplished this he stayed for some time on the banks of the Ganges as an honoured guest, but he made some of them bear the Himalayan Śilā-deity<sup>4</sup> on their crowned

<sup>1</sup> Here is a summary in prose of the gist of the whole story. With the closing of the last canto ending with *maṅgalam*, the drama comes to an end. Cantos xxx and xxxi read like the *Uttarakāyaṇam* of Vālmiki's *Rāmāyaṇa*.

<sup>2</sup> See *Paṭiṇṇi*, st. 43.

<sup>3</sup> *Svayamvaram* or selection of a husband by the bride was a common form of marriage among the ancient Kṣatriyas.

<sup>4</sup> The term in the text is *agauku*,

heads after bathing it, according to tradition, in the holy Ganges. Thus he appeased his exceeding indignation. He entered the city of Vañji and enshrined with ceremonious consecration the idol of Kaṇṇaki, whose breast was responsible for a revolution, in a temple which was worshipped by many crowned kings of the earth offering tributes.

Soon after this, Māsāttuvāḡ<sup>1</sup> became an ascetic, having heard from the gracious Brahmana an account of the inconsolable mourning of Kaṇṇaki, who had shed tears from the carp-like eyes in her moon-like face, and whose dark dusty tresses had fallen over her back as she condemned the God of Righteousness for the injustice done to Kōvalaṅ resulting in his death at the hands of a detestable person; whereupon she had stood with flowing tears before the king, who died of his unjust act. His aged wife too gave up her life.

On hearing this (account) the nurse, the chief maid, and Dēvandi<sup>2</sup> who had sought refuge with the deity Sātava, became sorely vexed and went together to see Kaṇṇaki in the great city of Madura, and there heard of the havoc caused by her cast-off breast. They then repaired to the cowherdess Aiyai, the daughter of Mālarī, who ceased to live after the loss of her refugee; and all of them took the route along the Vaigai, and ascending the lofty hill,<sup>3</sup> entered the palace of king Senguttuvaṅ who had enshrined the Lady of Chastity, and addressed him on their relationship (to Kaṇṇaki) thus:<sup>4</sup>

<sup>1</sup> Cf. *Maṇi*, canto xxviii, l. 73

<sup>2</sup> News spread to Puhār of the disaster which had overtaken Kaṇṇaki and her husband Dēvandi, Kaṇṇaki's nurse, and the maid then left for Madura to see their distressed friend.

<sup>3</sup> The hills under reference may perhaps be the Palga hills near modern Dīnēgul. Palga is still an important place of pilgrimage to Madhyast Hindus.

<sup>4</sup> The three who left Puhār for Madura saw Senguttuvaṅ and each spoke to him about the greatness of their friend.

## SPEECH OF DEVANDI

'Know me! I am the companion of that deity protected by the three crowned kings, who was born in the northern Himalayas<sup>1</sup> and bathed in the swift flowing tide of the Ganges, and whose shoulders are adorned with bangles. Know me as the companion of the lady of the Cōja country.'

## SPEECH OF THE NURSE

'Know me as the nurse of the lady with long eyes, who did not show her anger towards the modest and fair Mādavi<sup>2</sup> but who went clasping her beloved husband's hand to the dreadful forest where even a potful of water could not be found in the wells. Please know that I am the foster-mother of the lady of cool Puhār.'

SPEECH OF THE CHIEF MAID<sup>3</sup>

'Know me as the companion of the lady with the golden bangles who had nothing to say to the mother who gave her birth, nor even a word for the nurse who brought her up, nor for me either, but followed her husband remembering only her duty as a true wife.'<sup>4</sup> Know me, a companion of the lady of Pūmpuhār.'

LAMENTATION OF DEVANDI<sup>5</sup>

'I have done no penance I did not realize the implication of your bad dream on the day I heard it. O, what

<sup>1</sup> The stone for the image was taken from the Himalayas. According to *Pāṇini* literature images were also made of earth and wood. But by the time of the *Silappadikāram*, *śīla* or stone must have taken their place.

<sup>2</sup> As Kaṇṇaki's difficulties were indirectly due to Mādavi, it would have been natural for her to be angry. But Kaṇṇaki's righteous temperament did not allow her to do more than consider how resistless are the decrees of fate.

<sup>3</sup> *Aṭṭāḥ* is, according to the grammatical treatise *Tolkappiyam*, the daughter of a nurse who serves as the companion and maid of the daughter of the house.

<sup>4</sup> See above, canto xv, ll. 143-4.

<sup>5</sup> All the three now address the image of Kaṇṇaki.



have I done? On the day when your mother heard of the havoc caused by your cast-off breast, O lady with the beautiful tresses of hair, she died of grief. O, did you hear, friend, your mother-in-law also died? O, did you hear that, friend?

#### LAMENTATION OF THE NURSE

'Māsāttuvāṇ heard of the harm done to Kōvalan by that wretched man, and the consequent death of the protecting king. Losing heart, he preferred death to life and after making several gifts he took to asceticism.<sup>1</sup> Did you hear that, mother? O, did you also hear, mother, of the renunciation of Mānāikar?

#### THE CHIEF MAID'S LAMENTATION

'Māḍavi heard of the death of your beloved and of the extreme suffering to you, the lover, and of the crying for shame by common folk, and lost heart. She went to the holy saints living under the *bōḍi* tree,<sup>2</sup> gave away in charity all her wealth, and became a nun. O companion, did you hear that? O companion, did you also hear of the renunciation of Maṇimēkalai?

#### LAMENTATION OF DĒVANDI POINTING TO AIYAI<sup>3</sup>

'This unmarried girl is the daughter of the old lady<sup>4</sup> who gave up her life saying: "I enter the fire. I was not able to protect the refugee entrusted to me by her (Kavundi) of doubt-free vision." Do you see, friend, Aiyai of the lovely teeth? Do you see, friend, this fair daughter of your aunt?<sup>5</sup>

<sup>1</sup> Māsāttuvāṇ and Mānāikar took to an ascetic life. Life as householders had no more charm for them.

<sup>2</sup> The term *bōḍi* tree is significant as it proves that both Māḍavi and her daughter Maṇimēkalai became Buddhist *bhikkhū*s or nuns.

<sup>3</sup> Dēvandi now addresses Aiyai who followed her and her companions from Madura to the sacred hill.

<sup>4</sup> The term *Avvai* or *Avvai* here is one of respect.

<sup>5</sup> Māma and Māmi (uncle and aunt) are terms still generally used by Tamilians today when addressing elderly men and women. This form of address has thus been the custom from ancient times.

## SENGUTTUVAṆ SPEAKS

'Waat, what is this? O, what is this? What is this? O! I see in the sky the marvellous sight of a lightning-like figure with golden anklets,<sup>1</sup> waist-band, bangles on her arms, golden ear-rings set with excellent diamonds and other ornaments of superior gold.'

Kappaki showed her divine form to Senguttuvan and exclaimed :

'The Pāṇḍyan is blameless. He is now a good guest in the palace of the king of gods. I am his daughter.<sup>2</sup> I am going to sport on the hill of Veṇṇēlāṇ (Skanda); friends, please come with me there, all of you.'

SPEECH OF THE MAIDENS OF VAṆJI<sup>3</sup>

'Maidens of Vaṇji, O maids with wrists like *vaṇji*-creepers, O maids whose feet are dyed with lac, who form the retinue of the conquering monarch, all of you, come!

'Come, all of you, and sing about her who devastated the city of Kūḍal with her breast and discomfited the king with her anklet. Let us all sing about the daughter of Tēṇṇavaṇ. She came to our country whose king spoke these words of praise: "Pāṇḍyan monarchs would not live if their just sceptre deviated from its path."<sup>4</sup>

'About that beautiful damsel all of us shall sing. Come along, all of you, we shall sing about the Pāṇḍyan's daughter.'

<sup>1</sup> Kappaki was seen by Senguttuvan in the air in the form of a goddess.

<sup>2</sup> Here Kappaki calls herself the daughter of the Pāṇḍyan king. As the latter was the cause of her transformation into a goddess she claims the Pāṇḍyan as her father. The Veṇṇēlāṇ hill cannot be Sengūḍu as the commentator has it. Nor can it be Sengugam if Vaṇji is to be identified with Karūr in Coimbatore district. This hill is also known to the Saṅgam classic, *Kaṭṭiṭṭaṅ* (sl. 27). But it is difficult to venture a conjecture as to its identification. Probably the reference is to the chain of Palṇi hills (see R. Raghava Aiyangar's *Paṇḍyanāgar*, p. 128).

<sup>3</sup> Group worship by the people of Vaṇji.

## THE SPEECH OF THE GROUPS OF MAIDS

'We said that she was our king's daughter. She said that she was the creeper-like daughter of the king of the Vaigai.' We shall praise the Vāṇavap (Cēra). Let the gods praise the king of the Vaigai.'

## PRAISE (AND BLESSING)

'Long live the king who surrendered his life<sup>a</sup> to the tears of the sorrow-stricken maiden prompted by pre-ordained fate!

'Long live the old dynasty<sup>b</sup> of kings reigning over the people of Madura encircled by the constantly flooding Vaigai! Live long!

'Long live the king<sup>c</sup> who made the tall-crowned monarchs of northern regions bear on their heads the (stone) image yielded by the king of mountains (the Himalayas)!

'Long live the king and his ancient<sup>d</sup> dynasty at Vañji encircled by the Āṇ-porunai in continual floods! Live long!

'All of us shall sing to the king of the Kāvēri regions.<sup>e</sup> Let us sing of Puhār, O girls with flower-decked tresses!'

<sup>a</sup> This is in accordance with Kāṇṇakī's own claim to be the daughter of the Pāṇḍyan.

<sup>b</sup> As has already been shown this points to the high sense of justice that actuated the Pāṇḍyan monarch. The king here stands euphemistically for the king's line.

<sup>c</sup> This shows that the Pāṇḍyan dynasty had a much more ancient history than we would ordinarily imagine.

<sup>d</sup> This is in praise of Senḡuttuvag, who made V. jayn and Kapaka carry the stone intended for the image.

<sup>e</sup> The reference is to king Neḡuñjellyng.

<sup>f</sup> It is worthy of note that each of these three Tamil kings lived on the banks of a river. The Āṇ-porunai for the Cēra, the Kāvēri for the Cōla, and the Vaigai for the Pāṇḍya show the truth of the theory that ancient kingdoms and civilizations rose and flourished on important river beds. It bears out the antiquity of Tamil culture also.

AMMĀNAI SONG<sup>1</sup>

'O Ammānai' who is that strong man who reigned over the sea-girt world and guarded the tall fortress of the king of gods? That powerful person who guarded the tall fortress, O Ammānai, know to be the Cōla king who pulled down the three fortresses suspended from the heavens. O Ammānai, sing of Puhār, the capital of the Cōla!

'O Ammānai, who is the conquering king' praised in heaven for weighing himself and offering flesh from his own body, for the sake of a dove? That king who cut off his flesh, O Ammānai, was the king<sup>2</sup> to whom (on a previous occasion) a cow appealed for justice. O Ammānai, we shall sing of Pūmpuhār, that king's capital!

'O Ammānai, who was he that planted the emblem of the strong tiger on the northern Himalayas when the elephants at the eight cardinal points<sup>3</sup> looked on with unwinking eyes? O Ammānai, he who carved his tiger-emblem on the northern Himalayas was the conquering monarch who with grace brought all the eight directions under one umbrella. Let us sing, O Ammānai, of Pūmpuhār of that king.

'O Ammānai, what is the object of the maidens with handsome ornaments, singing in their homes holding wooden balls in their hands? The object of singing (thus) in their houses is, O Ammānai, that their garlanded king should embrace their full-grown and alluring breasts. If

<sup>1</sup> This section of the *Ammānai* song, consisting of three stanzas of five lines and one stanza of six lines, is sung in praise of the Cōla monarch who had his capital in Puhār. *Ammānai* is a wooden ball. The game of *ammānai* is still current among the womenfolk of the Tamil land.

<sup>2</sup> The reference is to Śiṅga Cakravartin.

<sup>3</sup> The allusion is to *Manuntikappā Cōla*.

<sup>4</sup> *Aṣṭadiggajas* in Sanskrit Literature. Legend has it that the universe lies balanced on the tusks of elephants, each elephant supporting a quarter of the world. Here it alludes to the extensive conquests of the king.

our king so embraces such full-grown and alluring breasts,  
we will sing of the romantic city of Puhār, O Ammāgai !

#### THE (KANDUKA) BALL SONG<sup>1</sup>

'O girl shining like a golden creeper ! With golden necklaces glittering and in harmony with the repeated tinkling of our lightning-like girdles, let us run in all directions and strike the rebounding ball saying : "Long live the Pāṇḍyan, long live he." Let us strike the ball saying : "Long live he who wears Indra's garland on his chest."

'Let us go, come, sit and move about in front, behind and everywhere, as if the lustrous creeper-like lightning of the sky had descended to the earth. Let us run and strike the rebounding ball saying : "Long live the Pāṇḍyan, long live he." Let us strike the ball saying : "Long live he who wears Indra's garland on his chest."

'The rebounding ball did not stay in our palms : nor did it rise up heavenward leaving the vast earth. Let us go and strike the ball, saying : "Long live the Pāṇḍyan, long live he". Let us strike the ball saying : "Long live he who wears Indra's garland on his chest."

#### THE (ŪŚAL) SWINGING SONG<sup>2</sup>

'Seated on the ornamental swing suspended by ropes, let one of us standing close to Aiyai stretch out her hands and, beating the single time-beat, sing of our king who first destroyed the *kaḍam̐bu*. Shall we not swing ourselves in the swing rolling our palm-like oval eyes ? Shall we not swing ourselves in the swing singing about the carving of the cruel bow ?

'Singing about the heroism and valour of the mountain king Poḡaiyan, our Cēra, who ungrudgingly gave immense

<sup>1</sup> This section of *Kandukavari* (or play with balls), consists of three stanzas of four lines. Each is sung in praise of the Pāṇḍyan king reigning at Madurai.

<sup>2</sup> This section of *Ūśalvāri*, consisting of three stanzas of five lines each, is in praise of the Cēra king reigning at Vailji.

quantities of food' in the war fought between the five (Pāṇḍavas) and the hundred (Kauravas), shall we not swing in the swing causing our cloud-like tresses to wave? Shall we not thus swing singing about the way in which the *kaṇḍambu* was destroyed?

'Shall we sing to the glory of our king, the lord of men, who protects the earth as far as Cape Comorin, abounding in heavy large stones, with his bow, fish and tiger flags, including the fertile country of the Yavagas of barbarous speech?' Shall we not swing in the swing bending our lightning-like wrists? Shall we not sing of the prowess of him who carved the bow-emblem?'

#### VAṬṬAIPPĀTTU OR THE PESTLE SONG<sup>a</sup>

The maidens of Puhār<sup>1</sup> gathered together under the shade of the flowering *kāñci* tree to pound valuable pearls (as rice) using sweet sugarcane as their pestles, singing in praise of Sembiyan's strong chariot and his discus ensign and his garlanded shoulders wide and broad. That alone is song. That song alone is the song which is sung by these damsels (of Puhār).

The damsels of lofty-towered Madura<sup>2</sup> pound with coral pestles, pearls celebrated by poets, singing in praise of the fish-emblem of the Pañcavan<sup>3</sup> whose shoulders shine with the garland of the king of the gods. That alone is song. That song alone is the song which eulogizes the margosa garland of the Pāṇḍyan.

<sup>1</sup> See above, canto xxiii, l. 55; cf. *Pugan*, st. 2.

<sup>2</sup> Another reference to the extensive conquests of the Cēra king. He was not only the overlord of the Tamil kingdom but carried conquests to the very north, including the Yavaga country. For the Yavagas, see *Paṭṭiṇ*, second *paṭṭiṇ*. It is interesting to note that the Yavagas spoke a harsh tongue.

<sup>3</sup> This section is praise to all the three principal Tamil Kingdoms, the Cōla, the Pāṇḍya, and the Cēra.

<sup>4</sup> Puhār was noted for sugarcane and corals of great value.

<sup>5</sup> Madura was noted for superior pearls and coral.

<sup>6</sup> Pañcavan is another term for the Pāṇḍyan.

'The damsels of Vañji' who pound priceless pearls with pestles of white ivory in sandalwood mortars, sing of the worldwide fame of the garlanded Cēra for the destruction of the *kaṇḍambu* after crossing the waves. That alone is song. That song alone is the song in praise of the palmyra garland, which enraptures the heart.

Now, it is difficult for those who do not worship the auspicious feet of Poṟuṇyaṇ<sup>2</sup> of the great bow, to bless our lord of the great earth. Our king's illustrious daughter (Kaṇṇaki) spoke benedictory words: 'May our Senguttuvaṇ live long.'<sup>3</sup>

<sup>1</sup> Vañji was noted for elephants, sandalwood, and also pearls. Thus all the ancient Tamil kingdoms were rich in pearls.

<sup>2</sup> Poṟuṇyaṇ is another term for the Cēra.

<sup>3</sup> The section appropriately ends with Kaṇṇaki giving her blessing to Senguttuvaṇ.

## CANTO XXX

### VARANTARUKĀIDAI

OR

THE DEEN

The great king who had subdued the north saw with 1-5  
his own eyes the divine form of Kāṇṇakī. He looked  
well at Dēvanlikai and asked her : 'Who is that Maṇimē-  
kalai for whom you cried out your heart? What were the  
grounds for her renunciation? Please tell me that.'

Dēvanlikai blessed the king : 'May the king's 6-21  
lane grow without diminution! May the country shower  
plenty!' She then narrated to him the great renunciation<sup>1</sup>  
of Maṇimēkalai, celebrated among the group of dancers, with  
handsome waist ornaments. She began by saying that her  
dark tresses had grown in luxuriance so as to be divided  
into (the usual) five plaits, and her cool eyes delightfully  
red in the corners had acquired a new charm of  
which she was unconscious. (Continuing her descrip-  
tion of Maṇimēkalai she said :) Within her tender coral  
lips, her pearl-like teeth were not fully grown, her lovely  
breasts had developed; her bosom had broadened; her  
slender waist became narrower and her pretty *akkai*  
had widened; her two thighs were rounded; her  
shapely tender feet, unable even to bear (the weight) of  
ornaments, became glossy to the view. Yet men of  
noble families did not recognize her as a professional  
dancer because the dancing master had not initiated her  
into that art.

<sup>1</sup> Maṇimēkalai, the lovely daughter of the courtesan Mādavi and  
Kōvalan, renounced her worldly life at an impressionable age, and overcame all  
temptations. She performed such miraculous works as inspired the poet  
Sūttaiyār to compose an eyle recording her life and career.



12-28 'At that time Mādavi's good mother' asked her daughter : "What is your intention? What am I to do?" Then Mādavi called Maṇimēkalai to her, saying : "Come here, my dear modest daughter," and removed her locks<sup>4</sup> with the flower-wreaths thereon, thus making the bodiless god fling to the bare ground his flower dart and his bow of sugarcane. She was admitted to the Buddhist Sangha to follow their *dharma*.

29-37 'When the king and his citizens heard this they felt as sorry as one who had dropped a priceless gem into the deep sea. The well-spoken saint<sup>5</sup> said very kindly : "The lovely girl expressed to me her wish for renunciation." Because that fair maiden changed her fair appearance despite her youthful age, I lamented.'

38-46 After speaking thus to the king, Dēvandikai became god-possessed,<sup>6</sup> and the flower wreaths on her locks fell loose behind her; her brows began to quiver; her coral lips shut to; her white teeth were set in a strange smile; her words were not normal; her lovely face perspired; her fair eyes reddened and her hands were lifted up in a threatening manner. Then she moved her legs and rose from her seat. Unrecognized by many was her understanding. She was in a state of bewilderment. With parched tongue she spoke inspired words before the king of the blossoming *kuziñji* region.

47-58 'Among the modest, good, and beautiful womenfolk who have come here to see the installation of this goddess, there are the twin girls born to the handsome wife of Arattaṇ Setṭi, as also the little daughter of Śēḍak-

<sup>4</sup> The name of Mādavi's mother was Citrāputi. She reproached Mādavi for having failed in her duty of inducing Maṇimēkalai into the art of dancing.

<sup>5</sup> The Buddhist *bhikkhu* was expected to cast off all her adornments and shave her head. See above, ante xxvii, ll. 107-8.

<sup>6</sup> The saint under reference is Agastya Adigal. See S. K. Aiyangar's *Maṇimēkalai in its Historical Setting*, pp. 221-30.

<sup>7</sup> It was the god Sittan who entered into the person of Dēvandikai and served as the medium between the god and man.

kuḷumbi,<sup>1</sup> engaged in the service of the Lord reposing upon the Divine Serpent in the Golden Temple (Āḷaka-maḷam). Near the temple of Maṅgalā-Dēvi<sup>2</sup> there is a sky-high hill on the red crests of which stands a big bow-like rock with many pools. From their midst issues forth water, with white stones like small mustard seeds, and red stones resembling marukka flowers which seem like dissolved rice flour.

'As those who bathe in those pools will garner knowledge of their past births, I<sup>3</sup> brought that water and handed it over to you, O Brahmana Māḷalag, when you were sitting at the portal of that temple and said: "Receive this. It is meant that you should preserve it. Are you not keeping it in that pot within your string-bag (*uri*) in your hand? As that water will not lose its divine quality so long as the sun and the moon exist, if you now sprinkle it upon those three little girls you will find them remembering their past births. Know me to be Pāṣaṇḍag,<sup>4</sup> appearing within the person of this Brahmana lady.''" 59-70

At this Senguttavag was lost in wonder, and turned towards Māḷalag when he said with good cheer: 'Hear this, O king. Let all your ills disappear. Lady Mālātī once offered milk to the child of her co-wife when fate pursued her and death cut short its life. Mourning inconsolably, and utterly downcast for the child, she prostrated herself, asking for grace, before Pāṣaṇḍag (Sāttag) who 71-87

<sup>1</sup> A member of the *Araka* community.

<sup>2</sup> Dr. Sivanubabu Aiyar in a note says that the allusion is to Kuṇṇakī. Pandit Raghava Ayyangar examines this and locates the place as the Durgā temple in the village Maṅgalam, some nine miles to the north-west of Vaidikchakam (*Āraṅ Senguttavag*, p. 8, n. 2). It is interesting to note the name Maṅg. līḷāḷakannag occurring in an epigraph (*Ep. Rev.* 420 of 1907) to whom the king of Kōṛala assigns certain lands as gifts.

<sup>3</sup> I, referred to above, stands for Sāttag.

<sup>4</sup> See above, canto ix, l. 15, where the term *pāṣaṇḍāṣāttag* occurs. In the light of this passage it is reasonable to assume that the word Pasaṇḍag stands for the god Sāttag.

came to her in the form of her child' and said : " Mother, give up your great grief" and removed her affliction. He who performed this miracle (Śāttan), grew up well tended under the fostering care of his mother (Mālati) and her co-wife in the ancient family of the Kāpṣiyas.<sup>2</sup> He then married Dēvandikā by going round the fire. And after living with her for eight years, he showed her his youthful divine form and disappearing said : "Come to my temple."<sup>3</sup>

88-95 'When I was in the temple of Mangalū-Devī, this god appeared before me in the form of a Brahmana and gave me this string-bag with the pot in it and asking me to keep it safe, went away. But he never appeared before me again. I took it away with me. Just now, the All-Wise appeared in the person of the Brahmana lady and said to me, "Sprinkle that water." O king, let us, therefore, sprinkle it over these damsels and know the truth.'

96-103 When he had thus sprinkled it, the knowledge of their previous births rose up in their minds and (the mother of Kāṇṇaki) began to sob thus : 'O my daughter, O my helpmate ! Without even caring for me who sympathized with you because your celebrated husband misbehaved towards you, you went to an alien city alone but for the company of your husband, and suffered exceeding trouble. O my dearest ! Will you not come and relieve me of my great sorrow ?'

<sup>2</sup> The account smacks of mythology. It is said that God Himself came to Mālati in the form of her deceased child, grew up in her house, was married, and after a brief period as a householder, returned to His shrine.

<sup>3</sup> Dr Swaminatha Aiyar identifies Kāpṣyalekkuṭi with a village south-east of Shiyālī. Pandit M. Raghava Aiyangar is of opinion that the reference is to the family of Kāpṣiyas, perhaps Kāṇṇagōtra. If the latter construction be accepted, we are reminded of the grammarian treatise *Tolkappiyam* whose author was evidently a Kāpṣiyagār, a member of the family or *gotra* of that name.

<sup>4</sup> See, for details, canto ix, ll. 5-30.

<sup>5</sup> The mother of Kāṇṇakī, now born as one of the twin daughters of Araṭṭan Seṭṭi.

Another (the mother of Kōvalan) said.<sup>1</sup> 'O, you be- 104-107  
took yourself away in the dead of night alone and in  
misery, with my good daughter-in-law staying with me.  
Grieving over your departure, I began to rave. I can  
no more endure this. Will you not come to me, my son?'

The third (Mādari) said :<sup>2</sup> 'I left for the bathing ghat 108-111  
of the Vaigu of fresh floods. When I came back I heard  
(the news) from the youngsters of the famous ancient city.  
I did not see you in my house. O my dear, my dear,  
where have you hidden yourself?'

In this manner the three young bangleed girls with 112-135  
lispng mouths, lamented again and again and sobbed  
and wept, uttering their elders' words before the warlike  
king with golden jewels on his chest. When the king of the  
*pūndai* garland and victorious anklet looked at the face of  
Mādalun, the Brahmana wearing the sacred thread on his  
chest, he blessed him : 'O king of kings, long may you live !'  
and spoke what he remembered : 'These three were, in pre-  
vious births, much attached to the devoted wife of Kōvalan  
who seized the must elephant's tusk to release (from its  
clutches) a Brahmana suffering deep sorrow, and thus attain-  
ed the form of a celestial, but they could not follow her to  
the other world as they had performed no other act of  
virtue. Because of their excessive attachment born of  
heartfelt love towards the lovely lady (Kaṇṇaki) like  
the golden creeper, who fearlessly approached this ancient  
great city of Vañji, these two were born<sup>3</sup> as twins, to the  
great satisfaction of the good and modest wife of Arattan  
Setti ; and this elderly cowherdess (Mādari) who in her  
previous birth was devoted to the charming lady (Kaṇṇaki)

<sup>1</sup> The mother of Kōvalan, born now as one of the twin daughters of Arattan Setti.

<sup>2</sup> Mādari, the cowherdess, now born as the daughter of a Brahmana *araka*.

<sup>3</sup> Here the poet brings out the great Hindu ideal that detachment and not attachment leads to salvation with no more rebirths.

and performed a *kuravai* dance has now been born as the little daughter of Śeṭṭakkuḍumbi in the service of Lord Viṣṇu.<sup>1</sup>

136-140 'It is not strange that people who do good things attain heaven and people who have worldly minds are re-born, and that good and bad deeds have their own reward and that those born should die, and those dead should be re-born. Those are ancient truths.'<sup>2</sup>

141-146 'You who were born through the grace of Him who rides on the sacred Bull<sup>3</sup> and have won distinction as a king in this wide world, saw, clear as an object held in the palm of your hand, the fruits of righteous deeds and the forms of holy people. Live long from æon to æon protecting the earth! Live long, gracious monarch.'<sup>4</sup>

147-154 Pleased with what the Brahmana Māḍalaṅ said, the king endowed<sup>5</sup> grants to the temple of the ever-youthful Pattinī who had twisted off her breast and thereby raised flames which enveloped the noisy *kūḍal* of the great Pāṇḍyan kingdom, much celebrated in poetical themes. He further ordered the conduct of daily festivals by instructing Dēvandikai to offer flowers, perfume and incense.

155-164 The monarch of the world circumambulated the shrine thrice and stood proffering his respects. In front of him the Arya kings<sup>6</sup> released from prison, kings removed<sup>6</sup>

<sup>1</sup> The *kuravai* dance is sacred to Viṣṇu and hence Mācari was born in a family devoted to the service of Viṣṇu.

<sup>2</sup> The great truth that was taught by Kṛṣṇa on the battlefield of Kurusṭhira to Arjuna. The *Gītā* says:

*jāṭasya hi dhruvāḥ mṛtyuk dhruvam jantva mṛtasya ca.*

<sup>3</sup> Another statement to testify that Senguttuvan's religion was Saivism.

<sup>4</sup> The evidence of epigraphy shows that this custom of endowing temples was practised by all Hindu kings at all periods of Indian history.

<sup>5</sup> The Arya kings are Kaṇaka and Vijaya.

<sup>6</sup> Cf. *A.S.I.*, 1905-6, p. 170.

from the central jail, the Kongu ruler of the Kuḍagu, the king of Mālvā, and Kayavāgu (Gajabāhu),<sup>1</sup> the king of sea-girt Ceylon, prayed reverentially to the deity thus: 'Please grace our countries by your presence just as you have done this auspicious day, a *sôte*-day at Imayavaramban's sacrifice.' Then a voice from the welkin issued forth: 'I have granted the boon.'

At this Senguṭṭuvan, the other kings and their valorous armies praised the deity in pregnant words as if they had gained salvation (*viḍu*).<sup>2</sup> Then with the seeker of truth, Brahmava Mādalan, and with kings of low-sounding anklets who bowed at his feet, Senguṭṭuvan entered the sacrificial hall.<sup>3</sup> I<sup>4</sup> also went in. Afterwards Dēvanlikai stood up before me god-possessed. She came to me, and said: 'In the artistic Audience Hall of the ancient city of Vañji, when you were seated by your father's side, you frowned upon the astrologer who predicted indications of your succeeding to the throne, so as to relieve the affliction of Senguṭṭuvan famous for his chariot<sup>5</sup> forces and his fragrant *kongu* garland. You then went away to the *Guṇavāyirkōttam*<sup>6</sup> and standing before eminent saints (*paṭṭiyōr*) you renounced all thought of the burdens of this earth in order to secure the kingship of

<sup>1</sup> Here is evidence that Gajabāhu introduced the *Paṭṭi* cult into Ceylon and this cannot be untrue as we are still able to trace remains of this cult to-day. See Appendix iv.

<sup>2</sup> *Viḍu* stands for *mokṣa* in Sanskrit.

<sup>3</sup> This is definite evidence that Senguṭṭuvan was a follower of the Vēdic religion. The following line throws welcome light on the personal religion of Haṅgū-Adigaḷ also. If he had been converted to the Jainā faith he would not have attended the sacrifices performed according to Vēdic rules, with the help of the Vēdic Brahmanas.

<sup>4</sup> I stands for the author, Haṅgū-Adigaḷ.

<sup>5</sup> We have to understand that Senguṭṭuvan had not only a powerful elephant corps but also a strong chariot force.

<sup>6</sup> The story of how Haṅgū-Adigaḷ became an ascetic is told by *Paṭṭi* whose spirit is said to have entered Dēvanlikai.

the vast realm afar-off and of eternal bliss, incapable of approach by even the faculty of reason.<sup>1</sup>

183-202 'O distinguished and good people, you have now heard with distinctness the auspicious and benevolent words of the daughter of the gods (Kappakī) who proclaimed my story (through Devandikāi). Rise above pleasure and pain in accordance with the approved course of conduct.<sup>2</sup> Know God, and serve those who have known Him. Fear speaking falsehood. Avoid tale-hearing. Refrain from meat-eating and abjure injury to any living being. Give gifts and perform the prescribed penances. Do not forget the good done to you. Despise bad friendship. Do not give false evidence, and never depart from words of truth. Do not fail to join assemblies of people learned in *dharma*. Strive ever to escape the meeting-places of the unrighteous.

'Avoid other people's wives, and give succour to those who are dying. Protect the household virtues, but reject what is bad. Abstain immediately from drinking, theft, lust, falsehood and useless company. Youth, wealth and the body are impermanent.<sup>3</sup> You cannot escape from the days allotted to you: nor can you avoid what will happen. So seek the best help to the land of your final destination (Heaven). Do all this, O dwellers on this wide prosperous earth.'

<sup>1</sup> These lines seem to be at once a reproduction of the great philosophic truth which occur the following.

यतो वाचो निर्वर्तन्ते । अप्राप्य मनसा सह ।

*Taitt. Arany. B. 4. 1 and B. 9. 1.*

आनन्दं ब्रह्मणो विद्वान् । न बिभेति कुतश्चेनेति ।

*Taitt. Uṣ. 2. 4. 1 and 2. 9. 1.*

<sup>2</sup> This line and the following are a categorical list of *dharma*s to be observed by all persons irrespective of caste or creed. This the Hindus call *Saṁskāra Dharma*—what we may term the ethical aspect of Hinduism. This portion of the canto shows strong influence of the teaching of the *Kuṣāṇi*.

<sup>3</sup> The fundamental teaching of Hinduism is that nothing goes with the dying man except his righteous or unrighteous deeds.

*Kaṭṭurai*

Of the three crowned monarchs, the garlanded ruler (Senguttavan) of the western kingdom of undiminished glory was born in the line of the Cēras. His virtue, martial valour and achievements, the glory of his ancient flourishing city, its gorgeous, unceasing festivals and the appearance of Devas, the wealth of the subjects abiding in his kingdom of unceasing prosperity, their abundance of provisions, songs and dances with their well-defined inter-relationships, his army of sword-warriors who achieved decisive victory in battles by righteous methods, his success in pursuing the enemy (at a long distance) in the expansive foaming sea,<sup>1</sup> and his expedition to the banks of the holy Ganges - all these deeds which form a part<sup>2</sup> of his career, are narrated in the *Vaijikkandam*.

<sup>1</sup> This shows that Senguttavan had an equally formidable naval force.

<sup>2</sup> The author here acknowledges that only a part of the career of the Cēra monarch is given. He did not furnish a full account of his life as the contents did not warrant it.



## NŌṬKATTURAI

OR

EPITOME OF THE EPIC

So ends the *Silappadikāram*, which really ends with the contents of the story in the *Maṇimēkalai*<sup>1</sup>. In the manner in which lofty hills are reflected in a mirror, it expresses the essence of the cool Tamil country bounded<sup>2</sup> by the Kumari, Vēṅgaḷam and the eastern and western seas, in its two quarters of pure and impure Tamil<sup>3</sup> comprising the five regions (*tiṇais*) where dwell men and gods devoted to duty and to the common practice<sup>4</sup> of *dharma*, *artha*, and *kāma*; and it deals in chaste language expressive of good sense in flawless rhythm, with *ahan* (love) and *puṇam* (war)<sup>5</sup>, and with worthy songs (*pāṭal*), *eḷāl*,<sup>6</sup> *paṇ*, *pāṇi*, *araṅgu*,<sup>7</sup> *vilakku*, and *āḍal*<sup>8</sup> and other things which were in conformity with established rules of the well-known forms of *vari*, *kuravai* and *sēdam*<sup>9</sup> couched in perfect and understandable Tamil.

<sup>1</sup> The epic *Maṇimēkalai* is a continuation of the *Silappadikāram*.

<sup>2</sup> For the boundary limits of *Tamiḷaṅgam* see *Viraśāhīyam*. Kumari is Cape Comorin and Vēṅgaḷam the Tirupulī Hills.

<sup>3</sup> Two kinds of Tamil were in vogue.

<sup>4</sup> The *Silappadikāram* is itself a treatise on the *Trivarga* which is *dharma*, *artha* and *kāma*.

<sup>5</sup> This presupposes a period when anthologies of the *Ahan* and *Puṇam* have been collected under different heads and used as books.

<sup>6</sup> *Eḷāl* is another term for *yāl*.

<sup>7</sup> *Araṅgu* is drama.

<sup>8</sup> *Āḍal* represents different kinds of dances.

<sup>9</sup> *Sēdam* according to the *Tamil Lexicon* is an element in dancing. It may perhaps refer to the *Koṭṭicēdam*.

## APPENDIXES



## APPENDIX I

### USE OF SANSKRIT WORDS AND THE DATE OF THE EPIC

Below is given a transliteration of Canto iv, 'Antimālai-śīrapuceykādu'. This canto has been chosen at random to show roughly the percentage of Sanskrit words in the text. The Sanskrit words in this canto are all italicized for the sake of easy reference. A counting of the total words in the canto furnishes the number 388. Out of these, thirty-two, or eleven per cent, are Sanskrit words. In other words, for every eight Tamil words we meet with one Sanskrit word. Sanskrit expressions form one-ninth of the text. This shows clearly that the author of the *Ṣilappadikāram* lived centuries before the authors of the *Tēvāram* and *Dīvyappirabandam* in which the percentage of Sanskrit words is very much higher. We know definitely that these were compositions extending from the fifth to the tenth century A.D., and it is reasonable to assume that the *Ṣilappadikāram* must have been composed very much earlier than the fifth century A.D. As it would take some considerable length of time to raise the percentage of Sanskrit words from 11 per cent to 30 per cent, we cannot be far wrong if we assign the composition of the epic to the second century A.D.

#### ANTIMĀLAIŚŚIRAPPUCCEYKĀDAI

Virikadir parappi yulakamuḷu tāṇḍa  
Vorudapit tikiri yuravōḡ kāṇe  
Nankaṇ vāpat taṇinilā virikkun  
Tingūḷū selvaṇ yāṇḍuḷaṇ kollepat  
Tīśainukam paśuntu śemmalark kaṇkaṇ  
Muḷunir vāra muḷumeyum paṇittut  
Tiraiṇi rāṇai yirunila maḷuntai

- Yarasūkeṭṭu talamvaru mallaṅ kālaiḱ  
 Kaṇakeṭṭu kuṇḱigaḷ kaikalai vaippa  
 10 Vaṇaipōku kuṇḱikaḷo ḱorutiṅam paṅgi  
 Valampaḱu tāṇai maṇṇa riṭvaḷip  
 Pulampaṭa viṅuttu viruntin maṇṇariṅ  
 Rāṭṭṭṭṭṭai tuṇantōr taṇittuya reytak  
 Kādalarṇ puṇantōr kaḷimakil veytak  
 15 Kuḷalvaḷar mullaṇiṅ kōvalardammoḱu  
 Maḷalaṭ tumbi vāyvait tūda  
 Vaṇukāṅ kuṇumpeṇ tarumbupodi vāśaṇ  
 Śiṇukāṅ śelvaṇ maṇukil, ḱūṇṇa  
 Velvaḷai makalir maṇivilak keḱuppa  
 20 Mallaṇ mūdūr mālaiṇaṇ tiṅutteṇa  
 Viḷaiya rāyiyum pakaiyaraśu kaḱiyuṇ  
 Śerumāṇ ṭeṅṅar kulamuda lākali  
 Nandi vāpattu veṇpiṅai tōṇṇip  
 Puṇkaṇ mālaiḱ kuṇumpeṇ toṭṭip  
 25 Pāṇmayiṅ ḱiriyātu pāṅkadir parappi  
 Miṇara śāṇḱa veḷḷi viḷakkat  
 'Tilvaḷar mullaṇiyoḱu malikāi yaviḷnda  
 Palpūṇi śekkaip paḷḷiyuṅ polintu  
 Śendukirḱ kōvai śeṇṇēn talku  
 30 Lantukiṅ mēkalai yaśaintaṇa varunda  
 Nilavuppayarṇ kolḷu neḱunilā muṇṇattuk  
 Kalaviyum pulaviyum kādalarṇ kaṇittāṅ  
 Kārva neḱcamoḱu kōvalarṇ ketirik  
 Kōlan koṇḱa māḱavi yaṅṇiyun  
 35 Kuḱatiśai marunkiṅ Veḷḷayir taṇṇoḱu  
 Kuṇatiśai marunkiṅ kāraki puṇantu  
 Vaḱamalaip piṇanda vāṅkēḷ vaṭṭattut  
 Teṇmalaip piṇanda candaṇa maṇukat  
 Tāmaraiḱ kolumuṇit lāṭupaḱu śeḷumalark  
 40 Kāmaru kuṇaḷaiḱ kaḷunir māmalarṇ  
 Painḱalṇṇar paḱalai parūkkā lāraṇ  
 Śundaraśṭumṇat tukaḷoḱu maḷaiyic  
 Cindupu parinda śeḷumpūṇi śekkai

|   |    |
|---|----|
| <i>Māṇḍamā rutattu mayankuṇṇar malintāṅ</i>       |    |
| <i>Kāviyan koḷuna rakalat toṭunkik</i>            | 45 |
| <i>Kāviyan kaṇṇaṅ kaḷittuṇṇiḷeyta</i>             |    |
| <i>Vaṇiceṇ ṣiṇaḍi yaṇṣiḷam poḷiya</i>             |    |
| <i>Meṇṇuki lalkuṇ mekakuṇ ṇiṅgak</i>              |    |
| <i>Konkai nuṇṇiṅ kuṇṇuṇ meḷutāṇ</i>               |    |
| <i>Māṇḍala vaṇṇiṅ Pūṇṇi makilāḷ</i>               | 50 |
| <i>Koḷunkuḷai tuṇḍu vaḷiṇḍuvil kadina</i>         |    |
| <i>Tiṇṇaḷ vāṇṇuṇṇaḷ ṣiṇuṇṇiṅ piriya</i>           |    |
| <i>Cenkaya neḷunṇa vaṇiceṇa maṇṇappap</i>         |    |
| <i>Pavaḷa vaṇṇa ṇilaku miḷappat</i>               |    |
| <i>Tavaḷa vāṇṇaḷ kōḷala ṇiḷappa</i>               | 55 |
| <i>Maiyirun kōṇḍa neyyaṇi maṇṇappak</i>           |    |
| <i>Kaiyaru neṇṇettuk kaṇṇaki yaṇṇiyum</i>         |    |
| <i>Kāḍalar pirinḍu māṇṇ nōḍaka</i>                |    |
| <i>Vātulaṅ kuruki nuṇṇittuṇṇa roḷuṇṇi</i>         |    |
| <i>Vēṇiṅ paḷḷi meṇṇḍu kaḷinḍu</i>                 | 60 |
| <i>Kūḍirppaḷḷik kuṇṇaṅ nātaittu</i>               |    |
| <i>Malayattāraṇu maṇṇiṇḍu tārāṇu</i>              |    |
| <i>Malarṇiṇi yūkat taḷaiyāḍu varuṇḍat</i>         |    |
| <i>Tāḷik kuḷaiyōḍu uṇṇen kaḷuṇi</i>               |    |
| <i>Viḷpūṇ cōḷkai meṇṇḍu kaḷiyai</i>               | 65 |
| <i>Tuṇṇiṇṇa raṇṇat tūviyir ṣeritta</i>            |    |
| <i>Viṇṇiṇṇai meṇṇaṇat tūṇḍittuṇṇiḷ peṇṇā</i>      |    |
| <i>Tuḷaipperun koḷunaro ḷūḍaṅ kālat</i>           |    |
| <i>Tiḷaikkumi ḷeṇḍu kaḷaikkūḷai yōṇṇik</i>        | 70 |
| <i>Kalankā vullam kalankak kaḷaiṣivantu</i>       |    |
| <i>Vilankuṇṇiṇṇi neḷunṇaṅ pulambuṇṇu tuṇṇappa</i> |    |
| <i>Vaṇṇa meṇṇaḷai naṇṇiṇṇiṅ poykai</i>            |    |
| <i>Yāmba nāṇṇu tēmpoḍi naṇṇuvirait</i>            |    |
| <i>Tāmaraiṣ ṣevvāyat taṇṇaṇṇaṅ kūṇḍaṅ</i>         |    |
| <i>Pāṇvāy vaṇḍu nōḷṇam paḷḷak</i>                 | 75 |
| <i>Kāṇṇaru kuḷaiṇṇiṅ kaṇṇuḷar viḷppap</i>         |    |
| <i>Puḷvāy muraṣa moḷu poṇṇiṇṇiṅ vāraṇṇattu</i>    |    |
| <i>Muḷvāyṣ ṣanka muṇṇuṇṇiṅ yāṇṇappa</i>           |    |
| <i>Vuṇṇuṇṇiṇṇiṅ parappi nūṇṇuṇṇiṅ leḷuppi</i>     |    |

- 80 Yiravut talaippeyarum vaikagai kagu  
 Maraiyiruḷ yāmaltum pakalum tuṇṇār  
 Viraimalar vāḷiyodu kuruppuvil lēndi  
*Makara velkoḷi māndan uritara*  
*Nakaran kava nuḷṣṭan tūvva.*

## FOURTH 'TIRUVĀYMOḶI-PAKAḶU'NALLORUVAN'

(From *Dīrapparahandam*)

- 1 Pakalum nal oruvanenko? Poruvilṣṭu paṇṇyenko?  
 Tikaḷuntapparavuyenko? Tiyenko? Tāyuvengo?  
 Nikaḷum ākāsamenko? Niḷṣuḷirirupḷumenko?  
 Ikaḷvil ivvuputtumenko? Kaṇṇayaikkūvumāḡe
- 2 Kūvumāḡuppiyamāttēḡ kuṇṇaḷkaḷṇaittumenko?  
 Mēvuṣṭirmāriyengo? viḷankuṭṭarakaiḷengo?  
 Nāviyul kalaiḷaḷengo? jūḷṇanallāviyenko?  
 Pāvūṣṭirkaṇṇay eṇmāḡ Paṇṇayakkayṇayaiy
- 3 Paṇṇayakkayṇayengo? Pavaḷaccavvāyṇengo?  
 Ankaḷiraṭiyānenko? Añṇayavayṇyengo?  
 Senkaḷirmuḷḷyānenko? Tirumaguṇṇārvānenko?  
 Sankucaḷkarattiyengo? Cātmāṇṇikkattaiye.
- 4 Cātmāṇṇikkamenko? cavukoḷpon mudḷamenko?  
 Cātmavayṇamenko? Tavivilṣṭirvīḷakkamenko?  
 Āḍiyam cōḍiḷḷo? āḍiyam Puraḷḷiyenko?  
 Āḍumil kēḷalēndai accuḷḷaṇṇaḷaiye.
- 5 Accuḷḷaṇṇaḷengo? aḷiyavarvūyūḷḷaḷakkum  
 Naccuṇṇāmrundamenko? nalankaḷḷalanudamenko?  
 Accuvaikkattiyengo? aḡuṣuvaiaḷṣṭilēnko?  
 Neyccuvattērānenko? kaṇṇiyenko? Pāḷenḷkēno?
- 6 Pāḷenḷko? nāḷuvuḷḷappayānenko? Sāmayanū  
 Nāḷenḷko? Nuḷṇṇuḷkelvūṣāyenko? Ivaḡṇḷalla  
 Mēḷanko? viḡ.uy'ū mikkapayānenko? kaṇṇayenko?  
 Mēḷenko? māyānenko? vāḡuvarāḍi aiyye.
- 7 Vāḡavarāḍiyenko? Vānavardarvamenko?  
 Vānavubhōḡamenko? vānavaramuḡḡumenko?  
 Onamīḷelvamenko? ūḡamīḷuvuḡḡamenko?  
 Uḡamīl mōḷḷamenko? Oḷinaṇṇivayṇayaiye.





## APPENDIX II

### ASTRONOMICAL DATA AND THE DATE OF THE *SILAPPADIKĀRAM*

In commenting on the first three lines of Canto x of the *Silappadikāram*, Aḍiyārkkunallār furnishes some interesting astronomical data as to the commencement and duration of Indra's festival, the sea reverie of Kōvalan and Mādavi, and the date on which Kōvalan and Kannaki left Puhār for Madura. The texts in question give only a hint as to the time of starting for Madura; but collecting the details as given in the *Maṇmēkalai*, and in 'Kaḷalāḍukāḍai', Aḍiyārkkunallār has done some valuable research which deserves our close examination and scrutiny. As I have remarked in the footnote on the three opening lines of Canto x, the late L. D. Swamikannu Pillai put the date to severe test and came to the conclusion that the premises were incorrect. I felt the subject required further investigation, and with the aid of my friend Mr P. R. Chidambara Aiyar of the Kodaikanal Observatory, I have been able to arrive at a more or less satisfactory conclusion.

Let me first state what Aḍiyārkkunallār has to say. The full moon day in the month of *Cittirai*, during which the festival of Indra commenced, fell on a Saturday. The festival was celebrated for four weeks. It ended on the twenty-eighth day of the month of *Vaikāṣi* during the sea reverie when Kovalan suspected Mādavi's attitude towards him and *vice versa*. This resulted in their misunderstanding and consequent separation. According to Aḍiyārkkunallār's calculation, this day of misunderstanding (*ūḍutal*) was a Monday, the thirteenth *tithi* of *Pūrvapakṣa* when the ruling asterism was *Anuṣa*. The very next day, i.e. the twenty-ninth day of *Vaikāṣi* (which was a Tuesday and the fourteenth *tithi* of the *Pūrvapakṣa*), during the asterism

*Kettai*, very early in the morning, before the sun rose but when the moon had disappeared, Kōvalan and Kappaki set forth for Madura. Aḷiyārkkunallār remarks that that was a particularly inauspicious time and led to the death of those who started at that particular hour.<sup>1</sup>

In a later Canto<sup>2</sup> Aḷiyārkkunallār tells us in an informing note that the very day when the outskirts of Madura were reached by Kōvalan and Kappak, was the last day of the month of *Aṇi*. As we have already seen, according to that commentator the couple left Puhār for Madura on the 29th of *Vaikāṣi*, and if his calculation is to be believed, it took a full month and a little more for the travellers to reach Madura. If they had started on the 29th of *Vaikāṣi* which was a Tuesday, and if they reached the outskirts on the last day of *Aṇi*, then it must have been a Thursday. We hear in a still later Canto<sup>3</sup> that Madura was destroyed by fire on a day of Bharanī-Kṛttikai, *Aṣṭamī* during the dark fortnight in the month of *Āṇi*, on a Friday about midnight. An attempt has been made, rightly, to reject Mr Swamikannu Pillai's theory of 756 A.C.; for, his calculations do not seem to satisfy any of the data furnished either by the text or the commentary. Evidently the burning of Madura took place on the first of *Āṇi* which was a Friday. On the last day of *Āṇi*, they were Mādari's guests for the day and in the evening Kōvalan went with the anklet into the city and was executed. Immediately Kappaki met the king and cursed that the city be consumed by flames.

While we are discussing the date of the *Śilappadikāram* from an astronomical viewpoint, it is better to say a word

<sup>1</sup> See also his commentary on II, 36 'Kōḷḷāḷḷuḷḷai'.

<sup>2</sup> xlii, 'Paruṇṇecurukkalai', II, 30-7, and especially I, 36.

<sup>3</sup> xxiii, I, 133-7.

<sup>4</sup> See K. G. Sankar's article in *O.J.M.S.*, Vol. VIII, pp. 34-60. But his theory of 157 A.C. also does not cover all astronomical details.

about the reference to Friday in the epic. Years ago when Indological researches were in their infancy, Dr Fleet suggested that India borrowed weekdays from Greece about A.D. 400 and put them to popular use not earlier than A.D. 800. Granting that India is a borrower in this respect, she need not necessarily be indebted to the Greeks who were themselves borrowers and perhaps had no knowledge of weekdays before the first century A.D. A more reasonable suggestion would be that borrowing had taken place direct from the Chaldeans whose intercourse with India from at least the time of Darius (500 B.C.) cannot be disputed. The use of weekdays in ancient Hindu literature is not rare. The *Purāṇas*, like the *Matsya* (ch. 93, ll. 10-20) and *Viṣṇu* (Bk I, ch. 12), refer to planets in the order of weekdays. The *Vaikhāṇasa sūtra*, which cannot be later than the second century B.C., mentions the *Budhavāra*. Besides, we perform the *arghyam* every day in weekday order during our *sandhya* prayers. This has to be traced to the *Parikṣitas* of *Āśvalāyana Gṛhyasūtra*. It may be contended that the *Parikṣitas* are held to be later than the texts of the *Gṛhyasūtra*. Even if this position were accepted, that portion cannot be later than by one or two centuries. These facts, among others, show the ancient use of weekdays in the Hindu calendar and the reference to Friday cannot be taken as an argument to assign a later date for the composition.

Proceeding to work upon the data given by *Adiyārkkunallār*, and by bringing the evidence of the *Gajabāhu* synchronism to clinch it, we find the year A.D. 174 answers nearly perfectly. In this year the first of *Cittirai* was a Tuesday, and would be 16 March in the Gregorian calendar. The following table may clarify our position :

174 A.D.

|                                      |   |                                    |
|--------------------------------------|---|------------------------------------|
| 1st Cīttirai                         | = | 16 March (Tuesday)                 |
| First new moon in the year           | = | 4.7997                             |
|                                      |   | <hr/>                              |
|                                      |   | 20.7997 March (Saturday)           |
| Duration from new moon to new moon = |   | 29.5306                            |
|                                      |   | <hr/>                              |
|                                      |   | 50.3303                            |
| Days in the month                    | = | 31                                 |
| First new moon in <i>Vaikāṣi</i>     | = | 19.3303 (April, Monday)            |
| Interval to full moon                | = | 14.7653 <sup>1</sup>               |
|                                      |   | <hr/>                              |
|                                      |   | 34.0956                            |
| Days in the month                    | = | 30                                 |
| Full moon day (May)                  | = | 4.0956 (Tuesday) in <i>Vaikāṣi</i> |

This Tuesday the fourth of May in A.D. 174 coincides with *Kēttai nakṣatram* in the early morning. What we have to note here is that *Paurṇimā* and not *Caturdaśi* ends early in the forenoon on Tuesday. There is the *Kēttai nakṣatram* before sunrise on that day. In questions of chronology from an astronomical standpoint, there is bound to be a certain amount of uncertainty. This is largely due to the different *Siddhāntas* or systems followed by different schools of thought, such as the *Sūryasiddhānta*, the *Āryasiddhānta*, *Vākya*, etc. What system was in use in the age of Ilanḡu-Aḷigal, the author of the epic, it is rather difficult to determine. But for our purpose, there

<sup>1</sup> If we subtract the interval in *nīti* 14.7653 from 29.3303, we get 4.5650, when occurred the full moon in April, on a Sunday.

is indicated the astronomical fact that on the early morning in question the moon had set before the sun rose, although it is difficult to know, in the absence of accurate data, what was the actual interval between the setting of the moon and the rising of the sun.

As to whether *sauramāna* or *cāndramāna* was in vogue at the time, there is no room for doubt, since the word *Cittirai* (which is the one used by Aḍiyārkkunallār) has always meant the solar month, the corresponding lunar month being known as *Caitra*. As the text of Aḍiyārkkunallār is clear in the use of the expression *Cittirai* and not *Caitra*, it can be easily conceded that the commentator used the *sauramāna* method of reckoning. I am aware that we should not rely entirely on the astronomical combination as evidence in itself. For the argument is that, as the event took place at a particular time of day when a particular astronomical combination was prevailing, a certain number of cycles of the moon in its two aspects, viz. *tithi* and *nakṣatra*, must coincide with a certain number of revolutions of the sun, along with a certain number of weeks, and multiples of the hours in a day. This will be the L.C.M. of the sidereal period of the moon, the synodic period of the moon, the solar year, the week, the hours in a day. As one is not divisible by the other, roughly the product of all these quantities has to be taken to be the period that would elapse before the same *tithi* and *nakṣatra* on the same day of the week could be expected to occur again at that particular hour of the day in that particular part of the year. This can by no means be a short period. This particular case, one may say, would only recur after some centuries. We can therefore easily set aside 756 A.C. fixed by the late Swamikannu Pillai.

My object in examining the data furnished by Aḍiyārkkunallār was to see whether it would supplement other inferable historical facts which have led us to fix the age of the composition of the *Silappadikāram* in the second

half of the second century A.D.✓Our examination has proved beyond doubt that the astronomical data given by Aḍiyārkkunallār are very strong contributory evidence for fixing the date as the second century A.D. The details furnished by the commentator fit in with the year A.D. 174, and this date fully satisfies the Gajabāhu synchronism as Gajabāhu had ascended the throne three years earlier in A.D. 171.

## APPENDIX III

### MUSIC IN THE *SILAPPADIKĀRAM*<sup>1</sup>

THE ancient Tamils possessed a highly developed system of music. This is evident from a perusal of the Tamil classics. Their musical culture was at a high level. Works dealing exclusively with the science of music were written during the Sangam period, but they were lost long ago. The *Silappadikāram* of the second century A.D. throws a flood of light on the music of the Tamils. Music in Tamil nomenclature is *iśai*. An etymological interpretation is furnished by Aḍiyārkkunallār in the closing lines of his elaborate commentary on Canto iii, l. 26.<sup>2</sup> Those who practised music were styled *Pāṇar* and sometimes *Perumpāṇar*. These expressions occur frequently in the epic. There was a community, which included flutists and drummers, whose hereditary occupation was music. Even a section of Brahmanas and Ambaṇavar took to music as a profession. We get more interesting details of *paṇ* if we turn to Aḍiyārkkunallār's gloss to ll. 160-7 of Canto xiv. Four divisions of *paṇ* were distinguished. These are *Pālai*, *Kuṇṇi*, *Marudam* and *Sevvali*, suggesting at once a classification after the regions, in other words, specific melody types. The different musical pieces were brought under some classification or other. One classification was tenfold: *śentūrai*, *veṇṭūrai*, *perundēvapāṇi*, *śirudēvapāṇi*, *muttakam*, *peruvannam*, *āṇṇuvai*, *kāyalvairi*, *virimurai*, and *talaiṇogumanḍilam*.<sup>3</sup> Almost all these pieces of music are found referred to

<sup>1</sup> I am indebted to Sr. P. Sannamurti, Lecturer in Music, University of Madras, for helping me in writing this appendix. I have also drawn upon two lectures on 'Ancient Tamil Music' by Swami Vipulananda, reported in *The Hindu* on 25 and 26 February 1936.

<sup>2</sup> p. 105 of the Tamil edition.

<sup>3</sup> This is found in Sikaṇḍiyār's *Taḥamukham*. See text, p. 100.

directly or indirectly in the epic. For example, *śentugai* and *veṇṭurai* are implied in Canto iii, l. 29. *Perundēva-pāṇi* and *śrūdēva-pāṇi* are used in ordinary music as also in *adṭakal-taniḷ* or dramatic compositions. While *perundēva-pāṇi* is used in praise of Baladeva, *śrūdēva-pāṇi* was used in praise of caste *batas*.<sup>1</sup> Examples of *ṁṁṁṁṁ* are the three songs on the Kaveri in Canto vii. The whole of Canto vii is entitled 'Kavalvari'. This epic helps us to understand the nature of their fundamental scale, the resultant scales that they obtained by the modal shift of tonic, the ragas that they used, the musical forms in vogue at that time, the instruments that they used in concerts, the types of dances cultivated and many other useful details relating to their art. 'Arūṅgōṟṟukāḍu' and 'Ācciyōṟṟuvai' are two cantos containing a mine of information relating to Tamil music.

#### THE ŚUBHRA-MĒLA (FUNDAMENTAL SCALE)

The ancient Tamils used a scale of twenty-two *śrutis*. In other words they recognized and used as many as twenty-two notes in the *sthāyī* or octave. This is exactly the number of notes that a refined ear can distinguish and use in a *saptaka*. The terms *alaku* (அலகு) and *mātra* (மாட்ர) are used as the equivalent of *śruti*. It was the scale of just intonation that they used. The notes of their foundation scale (*buddha-mēla*) had the following *śruti* values :

4    4    3    2    4    3    2

The figure 4 is the equivalent of a *catuśśruti* interval (9/8, major tone); the figure 3 is the equivalent of a *triśruti* interval (10/9 minor tone); and the figure 2 is the equivalent of *dviśruti* interval (16/15, semitone). In the series : 4 4 3 2 4 3 2, each figure signifies the value of the interval between the note it stands for and

<sup>1</sup> Canto iii, l. 107.



its previous note. Thus in the *suddha* scale of the ancient Tamils there were three *catuśruti* intervals (3 major tones), two *triśruti* intervals (2 minor tones) and two *dviśruti* intervals (2 semitones). There was a *Catuśruti* interval between *ni* and *sa* (i.e. between *tāram* and *kural*), between *sa* and *ri* (i.e. between *kural* and *tullam*), and between *ma* and *pa* (i.e. between *uḷai* and *iḷ*). There was a *triśruti* interval between *ri* and *ga* (i.e. between *tullam* and *kaiḱkīlai*) and between *pa* and *dha* (i.e. between *iḷ* and *viḷari*). The *dviśruti* interval existed between *ga* and *ma* (i.e. between *kaiḱkīlai* and *uḷai*) and between *dha* and *ni* (i.e. between *viḷari* and *tāram*). That is expressed in modern terminology thus :

|   |                    |                   |                   |                    |                   |                   |
|---|--------------------|-------------------|-------------------|--------------------|-------------------|-------------------|
| 4   | 4                  | 3                 | 2                 | 4                  | 3                 | 2                 |
| (ni) sa   | ri                 | ga                | ma                | pa                 | dha               | ni                |
| $\frac{2}{3}$   | $\frac{3}{4}$      | $\frac{4}{5}$     | $\frac{5}{6}$     | $\frac{6}{7}$      | $\frac{7}{8}$     | $\frac{8}{9}$     |
| catuśruti interval  | catuśruti interval | triśruti interval | dviśruti interval | catuśruti interval | triśruti interval | dviśruti interval |
| $\frac{2}{3} \times \frac{3}{4} \times \frac{4}{5} \times \frac{5}{6} \times \frac{6}{7} \times \frac{7}{8} \times \frac{8}{9} = 2$ |                    |                   |                   |                    |                   |                   |

In other words, the frequencies of the notes figuring in the *suddha* scale were :

|   |               |               |               |               |               |               |   |
|---|---------------|---------------|---------------|---------------|---------------|---------------|---|
| s | r             | g             | m             | p             | dha           | n             | s |
| 1 | $\frac{3}{2}$ | $\frac{4}{3}$ | $\frac{5}{4}$ | $\frac{6}{5}$ | $\frac{7}{6}$ | $\frac{8}{7}$ | 2 |

Representing these facts in a more visual manner, the *svaraśthānas* of the Tamil *suddha* scale will appear in the following places :



This scale approximates to the modern *harikāmbhōḷi mēla* and so it follows that the *suddha* scale of the ancient Tamils was *harikāmbhōḷi*.<sup>1</sup>

<sup>1</sup>*Harikāmbhōḷi* takes the same notes as the major scale of European music except that B flat takes the place of B natural.

It is interesting to note that the *śuddha* scale of Bharata had the following *śruti* values :

4      3      2      4      4      3      3

It is evident from this that the tonic note of the Tamil scale was the fourth note or the *madhyama* of the scale of Bharata. The fourth note of Bharata's scale when taken as the tonic results in *harikumbhōji*. We may say that the *śuddha* scale of the ancient Tamils was the *madhyama murchana* of *śaḍja grāma* just as the modern *śaukarābharaṇa* is the *niṣāda murchana* of *śaḍja grāma*. In other words, the *śuddha* scale of Bharata is the *pañcama murchana* of the *śuddha* scale. That *harikumbhōji* is the *śuddha-mēla* of the ancient Tamils is a fact not hitherto noticed by many scholars. An analysis of *pāys* reveals that a substantial number of them are in *rāgas* which are either derivatives of *harikumbhōji* or are in *rāgas* which use a majority of *svaras* belonging to the *harikumbhōji* scale. One merit of this scale is that the notes<sup>1</sup> figuring therein can be sounded pure and that one can stand on them for a length of time. There are other interesting facts in support of *harikumbhōji*. The following *śloka* gives the names of the animals and birds whose cries approximated to the pitch of the *sapta svaras* :

वड्जं मयूरो वदति गवस्तृषभ भाविणः ।  
 अजाविकृन्तु गंधारं क्रीषः कणति मय्यमम् ॥  
 पुष्पसाधरणे काले पिकः कूजति पंचमम् ।  
 धीवतं हेषते बाजो निषादं शृंहते गजः ॥

Tamil books associate the following animals and birds with the *sapta svaras* : *वाड्जं* (beetle), *क्रीषः* (parrot), *पुष्पसाधरणे* (horse), *गजः* (elephant), *कूजति* (cuckoo), *पिकः* (cow) and *अजाविकृन्तु* (goat).

<sup>1</sup> It is evident that these notes could not have belonged to one and the same octave.

The fact that the notes of the *śuddha* scale were compared to the cries of certain animals and birds is proof that our ancients had a conception of absolute pitch.

| NAME OF THE<br>SVARAN | SANSKRIT<br>LIST   | TAMIL<br>LIST |
|-----------------------|--------------------|---------------|
| Sa                    | Pencork            | Beetle        |
| Ri                    | Cow                | Parrot        |
| Ga                    | Goat               | Horse         |
| Ma                    | Heron              | Elephant      |
| Pa                    | Indian nightingale | Cuckoo        |
| Dha                   | Horse              | Cow           |
| Ni                    | Elephant           | Goat          |

A perusal of the above table reveals the fact that all except two are animals common to both lists. Since the *śaḍja grāma* is the *pañcama murchana* of the Tamil *śuddha* scale, it will be found that the lists of animals and birds also agree in a corresponding manner except that the beetle and the parrot take the place of the heron and the cuckoo of the Sanskrit list. This list supplies more evidence to show that the *śuddha* scale of the Tamils was the *harikāmbhōji* scale, viz. the *madhyama murchana* of the *śaḍja grāma*.

#### RĀGAS

By the modal shift of tonic, seven *murchanas* or scales were derived. They are named *cempālai*, *paḍumalaiṭṭipālai*, *śevvalipṭipālai*, *arumpālai*, *kōḍipṭipālai*, *vīḷaripṭipālai* and *mērcempālai*. The initial (tonic) notes of these scales progress in the *avarāḥana krama* (downward series). The use and application of the seven *pālais* are seen in Canto iii, ii, 59-60 and I, 70-1, and the commentary of Arumpadavuraiyāṣiriyar thereon. It is said that when

Mālavī sang, she well observed the four *śādis*: *ahani laitarudan*, *puṅgulaimarudan*, *aruhyaṇarudan* and *perukiyaṇarudan* and had an eye to the threefold *iyakkam* which may be rendered high, low, and middle pitch (Canto vii, ll. 35-44). The distinction of *alakus* or *śādis* has been tabulated as follows:

|                        |     |   |   |   |   |   |   |   |
|------------------------|-----|---|---|---|---|---|---|---|
| <i>Cempulai</i>        | ... | 4 | 4 | 3 | 2 | 4 | 3 | 2 |
| <i>Puṇḍumaiippalai</i> | ... | 2 | 4 | 4 | 3 | 2 | 4 | 3 |
| <i>Sevvuḍippalai</i>   | ... | 3 | 2 | 4 | 4 | 3 | 2 | 4 |
| <i>Aṇṇupalai</i>       | ... | 4 | 3 | 2 | 4 | 4 | 3 | 2 |
| <i>Kōḍiḍippalai</i>    | ... | 2 | 4 | 3 | 2 | 4 | 4 | 3 |
| <i>Vīṭarippalai</i>    | ... | 3 | 2 | 4 | 3 | 2 | 4 | 4 |
| <i>Mērcempalai</i>     | ... | 4 | 3 | 2 | 4 | 3 | 2 | 4 |

Four main *palais* are referred to which correspond to derivative *grāhas*, and fresh scales were derived by the process of modal shift of tonic in each case. *Sampūrṇa ragas* (heptatonic scales) were called *pay* (பை) and *varja ragas* (transilient scales) *ṭiṇam* (டிணம்).

தொழந்த கரம்பு நிறழும் பண்ணைவல்  
முறைந்த கரம்பு நிறழெனக் கொள்க

*Ṭiṇam* is also used in the sense of an *audava rāga* (pentatonic scale). *Pannayiravam* signified a *sodara rāga* (hexatonic scale) and *ṭiṇattṭiṇam* signified a *svāntara rāga* (a scale with four notes).

#### INSTRUMENTAL MUSIC

Music was always associated with dancing in ancient times. It is no wonder therefore that all the information we are given about ancient Tamil music is in connexion with the dances of Mālavī and the group dance recounted in a later canto of the *Silappadikāram*. The treatment of music as a separate art, i.e. independent of its relation to dancing, is found only in later works.

A remarkable feature of the education of an actress, which began in her fifth year, was a thorough training in

dancing and music. Among other things the young girl was trained to sing songs composed in foreign languages and to play on the *yāl*, the drum, and the flute. In addition to the drummer, lute player and flutist, there was the musician of honour or chief musician, and a composer of songs who improvised pieces suitable to all occasions. This bears great testimony to the creative mind of the composer. From the fact that a separate music master is mentioned we have to assume that this composer may or may not have been a musician himself, for it is said that verses composed by him were set to music by the musician. There is an elaborate description of the harpist and the harp in ll. 70-94 of 'Arangēṇṇukāḍu'. The passage in question has been rendered difficult of correct interpretation by Aḍiyārkkunallār's not commenting on these lines except to give a few short notes, most of which are copied from the commentary of Aruṇpadavuraṇyāśiriyar. But with the materials available, it seems fairly certain that *śakōḍayāl* was the kind of harp generally used on the stage by a debutante. It had fourteen major strings. The flute usually preceded the harp. In other words the song was started by the flutist and followed by the harpist. Then there was the beating of the *maddalam*, the *kuḍamūḷam* and the *iḍakkai*, one following the other. *Iḍakkai* was a musical instrument used for keeping time. Sometimes one and the same song was played on the harp and the flute at one and the same time.

Thus we see that instruments in those times were used for accompaniments. The three great instruments, viz. *vīṇa*, *veṇu* and *mṛḍangam*, have their parallels in the *yāl*, *kūḷal* and *maddalam* of the Tamils. Since the range of the human voice was three octaves the compass of the stringed and wind instruments used for accompaniments was also of the same range. The three octaves were respectively called the *mandaviśai* (lower octave or the *mandra sthāyi*), *samanīśai* (middle octave or

the *madhya sthāyi*) and *vallītai* (higher octave or the *lāra sthāyi*). The strings of the *yāl* were tuned to notes of absolute pitch and the instrument itself was played on open strings. It is evident that in addition to metallic strings of different varieties and thickness and density, gut must also have been used. Conclusions based solely on the lengths of the strings of the *yāl* in the absence of data relating to their nature, cross section, and density must necessarily be incorrect. The strings of the *yāl* were named after the notes to which they were tuned. This facilitated the playing of different *ragas* by the modal shift of tonic. In the absence of facilities for the introduction of *gamakas*, we have to conclude that the *yāl* produced only pure notes. The basic melody was played by the *yāl* player and the melody was adorned by *gamakas* from the flute which also repeated the melody in the higher octave. In a medallion from the Amarāvati sculpture preserved in the archaeological gallery of the Madras Government Museum we see a woman playing the *yāl*, indicating that the instrument was very popular during the time of the *Śiṅga* and the centuries preceding it.

*Varieties of Yāl.* Mention has already been made of the *śakōḍayāl* which was usually a stage instrument. Among other kinds referred to are the *pēriyāl* as opposed to *śiriyāl*. The first was a large harp consisting of twenty-one strings while the second was a small harp with seven strings. Among the different varieties of *yāl*, these two seem to be very ancient. But in the early centuries of the Christian era we find reference to *makara-yāl* distinguished by seventeen strings and *śakōḍayāl* with fourteen strings. These *yāls* or harps were early in use. Here and there we meet with descriptions of them and of how they were sometimes inlaid with gems and kept in decorated cases. In other *Śāṅga* classics, like the *Poruṇarūruppaḍai*, *Malampaduka-*

*ḍām* and *Kullāḍam* we find descriptions of *yāl*. One gathers from all these that the *pērivāl* was a pretty instrument and was portable. Its twenty-one strings represented the three *sthāyis* of seven notes each.

The *yāl* and the *viṇa* are not identical instruments. The former had no frets. The term *viṇa* has been used by some writers to mean stringed instruments generally but laterly it has come to denote a stringed instrument with frets. Maṇikkavāṣakar says 'தென்வினா அரோமம் பாழின்ன ஒதுவா' and so it is clear that there were two distinct instruments. The *yāl* was a majestic and beautiful instrument and must have produced impressive and melodious music. It became obsolete some eight centuries ago. It ceased to be in use the moment the fretted *viṇa* with its great musical possibilities appeared on the firmament of South Indian music.

The instrumentalists of those days seem to have reached a high standard of playing. Their finger technique, the skill with which they displayed the *ghana uya bhavas*, the wonderful command that they possessed over their instruments and the artistic finish of their performances are all echoed in the *Silappadikāram*. The performers had their allotted seats on the stage.

#### PARALLEL IDEAS

There are many parallel ideas in the ancient works on music in Tamil and Sanskrit. The similarities in the values of the *śruti* intervals and the names of animals and birds whose cries approximated to the seven notes have already been referred to. *Ni* was the first note in the *yāl* and it was to this same note that the string of the *viṇa* was tuned in ancient times. The classifications of *svaras* into *vāḍi*, *sanvāḍi*, *anuvāḍi* and *vivāḍi* have their correspondence in *mai* (இமை), *kūlai* (கூலை), *naḷpa* (நல்பு), and *pukū* (புகு) notes.

It is a pity that the beautiful musical system of the ancient Tamils is now lost. Even in the time of Aḍiyārkunallār it was quite forgotten. Some of the ancient *pays* are however still used in the recitals of the *Tevāram* hymns.



## APPENDIX IV

### THE PATTINI CULT THROUGH THE AGES

IN Ceylon, more than in India, the Pattini cult has continued for a long time. In the march of years many legends have grown round the origin and career of Kāṇḍakī, and the Sinhalese tradition is very different from what obtains in South India. In Ceylon Pattini has been regarded as Durgā with as many as eight Kālīs waiting in attendance on her. She causes and cures epidemics like smallpox, and so prayers are offered at her shrine.<sup>1</sup> One mode of prayer was the worship of the anklet symbol (*śilambu*) which was placed in a decorated vessel with the figure of a cobra moulded on it. There are works in Sinhalese entitled *Śalamba Kathava* and *Pattini Piḍima* dealing with the career of Pattini and the ritual of offering prayers to her.<sup>2</sup> The cult has become so popular that in one district alone, Jaffna, there are as many as a dozen temples to Pattini. Many miraculous deeds are attributed to her. It is not possible nor necessary to give all details concerning the cult in an appendix like this. One such miraculous deed was that when she planted her foot on a rock, there gushed forth a fountain of water.

H. Parker, the author of *Ancient Ceylon*, refers to this cult in more than one place. In the last portions of his book he records a tradition that Kāṇḍakī was reborn a demoness and entered Ceylon with two sons of the Pāṇḍyan king, notwithstanding the stout opposition from the four guardian deities of the island. We are told that this tradition has given rise to what is known as the Fire-Walking Ceremony conducted every year in her honour.<sup>3</sup>

<sup>1</sup> H. Parker, *Ancient Ceylon*, pp. 157, 161.

<sup>2</sup> *Cey. Ant.*, Vol. I, No. 2, p. 128.

<sup>3</sup> Parker, *op. cit.*, pp. 632-3.

Still another interesting story current in certain parts of Ceylon is that Kaṇṇaki was a daughter of the Pāṇḍyan King. Astrologers predicted that she would be the ruin of the Pāṇḍyan kingdom. The King who believed this put his daughter in a box and left it afloat on a river. Two members of the Vaiśya caste, who were merchants by profession, noticed this box and had it rescued. The names of these merchants were Maṇḍakkar and Māsattar. The former adopted her as his daughter and the latter's son married her in course of time.<sup>1</sup> This tradition has special interest for us in South India as the Kōvalaṇ drama is still shown on the stage and very popularly attended. The Tamil dramatic representation has more or less adopted this Ceylonese tradition in its delineation of the early life of Kōvalaṇ and Kaṇṇaki.

This now leads us to inquire into the different turns which the epic episode of Kaṇṇaki has taken in South India.<sup>2</sup> One is the association of this Pattinī cult with the Draupadī Amman festival, Draupadī being the chaste queen of the five Pāṇḍava brothers. Tradition affirms that she is one of the five *kanyas* whose names are daily remembered so as to keep the torchlight of morality ever burning throughout the length and breadth of this land. Tamil tradition refers to Draupadī as *alīyāta patṭinī*, the eternal Pattinī or an incarnation of chastity. Later tradition has confounded the Kaṇṇaki cult with the Draupadī cult, and the whole thing has been treated as the Pattinī cult in general. Draupadīyamman Utsavam is a popular festival in Tamil India today, and in some places this is connected with a fire-walking ceremony.

That the Pattinī cult was once prevalent throughout South India is seen from the fact that even to the present day festivals in her honour are celebrated in a village on

<sup>1</sup> *Cey. Ant.*, Vol. VIII, No. 3, p. 252.

<sup>2</sup> See M. Raghava Aiyangar's *Cérâs Sanguṭṭavan*, pp. 141-4; *Arāyeca-taṇṇi*, pp. 238-40.

the outskirts of the town of Negapatam (Tanjore District) underneath a tree; in the region of Āṟṟūr (Madura District); and among the primitive Toda tribes in the Nilgiris. Still more interesting is the story contained in a popular book entitled *Kovalankadaḥ* attributed to a certain Puṅḡlāndiyār. This is probably a composition of 300 or 400 years ago. There is a similar version in a manuscript in the Malayāḷa country, showing some agreement with the *Kovalankadaḥ*. It is said that the Bhagavatī worshipped in Chengaṅṟūr or Tricchengaṅṟūr in Malabar was none other than Kaṇṇakidēvi, who took the role of a Kālī, popularly known as Durgādevī, and finally settled in Tiruvorṟiyūr, the northern limit of the city of Madras. She became known there as Vaṭṭapuriyamman. There is a separate shrine to this deity in the northern *prākāra* of the famous Tiruvorṟiyūr temple, and every year a festival is held in her honour lasting for fifteen days. Local tradition affirms that in ancient days a goldsmith was regularly offered to this deity in connexion with this festival. But once a goldsmith poet praised the goddess in suitable terms and extracted a promise that an animal would thereafter be substituted. One conspicuous feature of this festival is that on the last day, the special *pandal* erected for the sacrifice is fired, as a symbolical representation of the burning down of Madura city by Kaṇṇaki. This only demonstrates how the cult spread from one part of the land to the other, from Malabar to Coromandel.

Much more interesting is the tradition by which the Bhagavatī enshrined at Cranganore goes by the name of Oṟṟaimulaṁcci, the goddess with one breast. How and when this metamorphosis of the Pattiṅi cult into the Bhagavatī and Kālī cult of a demoness took place, it is difficult to say at this distance of time. Though the text of the *Silappadikaram* does not give us any hint on this point, yet by the time of Arumḡḷvuraiyāśiriyar, this transformation had become an accomplished fact. He says in one

place that Kannaki was born as Durgā. This is due to the fact, to hazard a guess, that as Kālī worship was popular in the Tamil land from the earliest times, the Pattini cult had in course of time been intimately associated with it.

Whatever may have been the later developments of the cult, it is certain that immediately following the foundation of the first shrine to Pattinidēvi by Senguttuvan in the second century A.D., it was introduced into countries outside the Tamiḻnāḍu, like Ceylon and Malva, and became a universal cult not only in South India and Ceylon but also in some part of the Deccan.<sup>1</sup>

<sup>1</sup> Yet another distorted version of the story is found in M. Frère's *Old Deccan Days* (published in 1858 by John Murray, London) in a tale called 'Chandra's Vengeance'. Kivāḍu is called Koila, and Kannaki is Chandra. The story goes that Koila, son of a sowkar, was captivated by a dancing-girl called Moulee and had won the garland by which he became her husband. After dire circumstances, Koila and his wife reached Madura where an old milk-seller offered them hospitality. A jeweller of that place who had deprived the Raja of a bangle, accused Koila of stealing it and had him cut in twain. Chandra set fire to the city although the old milk-seller advised her to spare the *parvati* (residences of low castes). Then she sewed the two halves of the dead body and prayed to Śiva to give it life. Koila was resurrected and returned home with Chandra. (This is a version of the story told to Frère in Goa by an *ayah*. The *ayah* herself had heard it from her grandparents who were living in Calicut.)



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